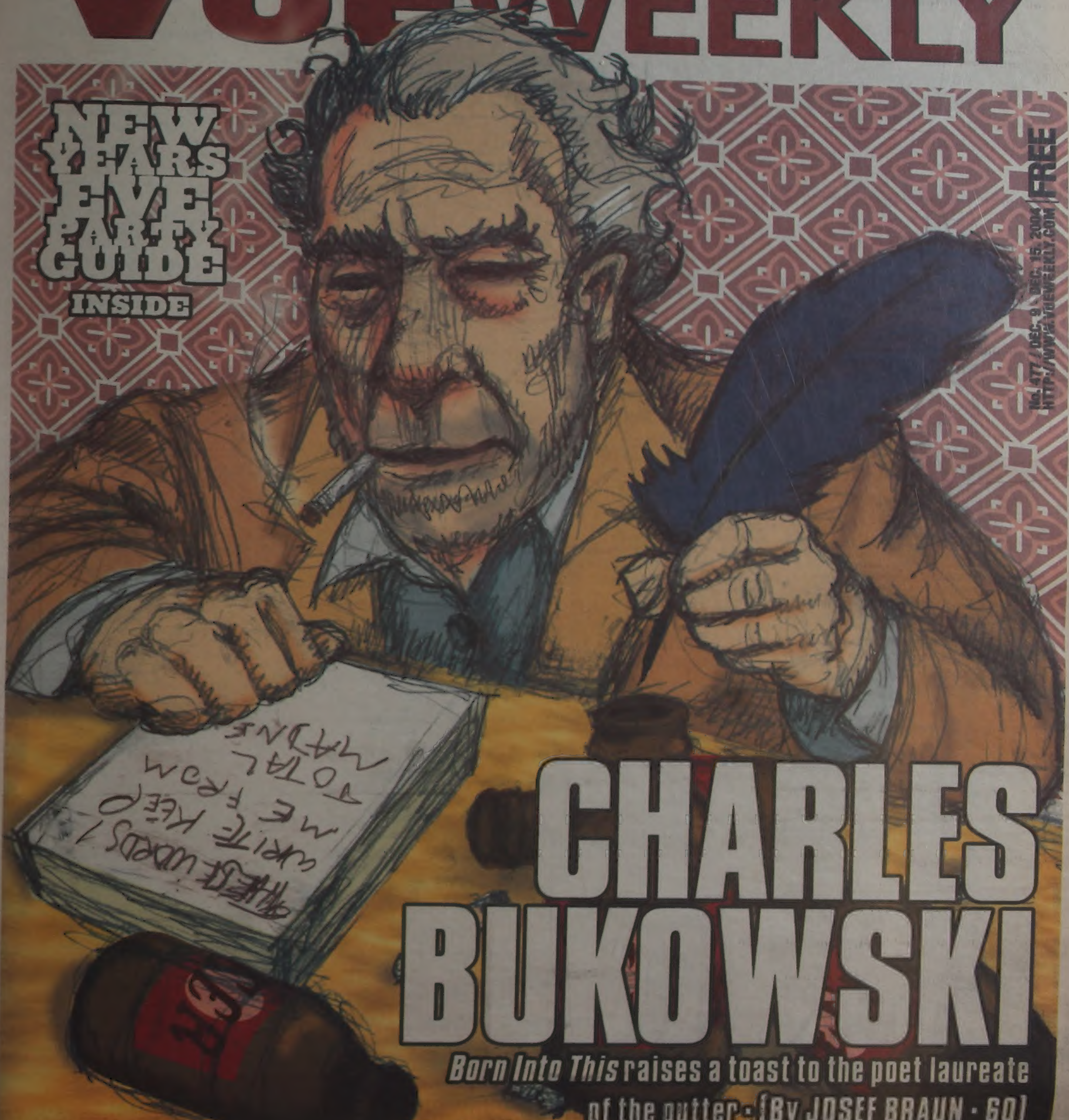
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VUEWEEKLY

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CHARLES BUKOWSKI

Born Into This raises a toast to the poet laureate of the gutter · {By JOSEF BRAUN · 60}

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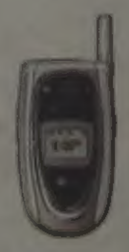
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ON THE COVER

The life of boozy belletrist Charles Bukowski is shrouded in legend—a lot of it of Bukowski's own creation. It was that legend that first inspired John Dullaghan to make a movie about Bukowski's life and art, but *Born Into This* goes one step further and peers behind the myth and deep into Bukowski's poetic, liquored-up heart • **60**



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yourVUE

Stolen moments

Re: "Shoplifter Nation" by Christopher Thrall (December 2-8):

Although I can empathize with where you are coming from, I find your narrow moral view unnerving in light of progress. Living in an age almost wholly dedicated to the progress of consumerism, it may be considered that morally ambiguous theft is the natural reaction to the placing of worth on everything that marketers and brand designers can possibly re-label to improve sales. That persons interviewed by you find it simpler to "steal" MP3s, satellite signals or pirate software is a collective attitude shared on the cusp of a new era of human interaction with communications, information and self-perceived worth.

Recently I have found myself enjoying albums by the likes of the Faint, TV on the Radio and Slipknot—enough to persuade me to purchase the albums. I sample the latest releases from probably 100 different artists every month, and only three have I found worthy of purchase. As for television, a morally bankrupt excuse for spending a person's time, that they are losing customers who don't feel it necessary to pay is a sign that they must also adapt with the times. Personally, I would be willing to pay for a specialized selection of channels—CBC Newsworld, Showcase, Life Network, Discover, Independent Film Channel and some of the documentary channels. Unfortunately, the cable companies do not provide me with the services I desire, and thus I find myself not subscribing to any of their prepackaged tier groups, which seem to mix completely useless channels together in lumps which would force me to "purchase" all of their channels just to get at the selection I desire.

Theft is a way of enjoying for a short time something that has become increasingly disposable in today's Western world, where the very companies bitching about their loss in profits are the ones that created the very disposable world in which they are quickly finding that they too are just as disposable. This induces revolution and consequently evolution of culture, society, and the marketplace. By applying moral accents onto something you've chosen to perceive through your personal gestalt, you impose your worldview on others. This is an act of the ego, not of the greater good.

Yours in evolution, Don Eglinski (Edmonton)

*Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in* Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.*

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news roundup

BY CHRIS BOUTET

MISSILE DEFENCE!

According to a political analysis column printed in the *London Free Press* earlier this week, President Bush had a question for Prime Minister Martin during his visit to Canada, a question that he allegedly asked with all the sincerity and incredulity one could muster: why, he asked our leader, would *anyone* be opposed to a North American ballistic missile defence shield?

While Martin has yet to make any definitive statements as to his government's position on the issue, the chorus of opposition continued to ring out from every other corner this week as a prominent U.S. physicist told the *Winnipeg Free Press* that, on top of existing concerns over the shield resparking the global arms race and associating Canada too closely with American foreign policy, it's likely that our southern cities could walk out in the morning to find it's raining nuclear warhead debris if the shield shot down anything over Canada. Well, shit—that sounds like a pretty good reason to oppose this whole thing to me.

According to Ted Postol from the Massachusetts Institute of Technology, aside from the rather obvious drawback that the defence system would have less than five minutes to pinpoint and destroy a missile fired by, say, North Korea at the U.S., an assault from North Korea would just happen to cut a path directly over Canada, leaving us with the fallout—you know, if the system even actually works. If it doesn't, well, something in the States will probably stop being not exploded.

That the defence shield will not actually work is also one of the program's major drawbacks, according to a letter sent to Martin on Monday by the Union of Concerned Scientists. "Our analysis clearly shows that the missile defense system currently being fielded will not provide protection against long-range ballistic missile attacks," wrote David C. Wright and Jonathan Dean on behalf of the Union. "A missile-defence system is not the best defence, particularly because the weapons have uncertain effects and they are very possibly negative effects."

As of press time, no official statement has been released by the less heard-from Union of Mildly Indifferent Scientists.

EASTERN BASTARDS!

Albertans who are all sad that those mean people out east want us to register those things that are designed explicitly for the purpose of killing other things... what are they called again? Oh, right—guns—were undoubtedly thrilled to hear the surprisingly expensive registry program is expected to be scrapped in a vote in the House of Commons on Thursday.

According to a story in Monday's *Globe and Mail*, a Liberal backbencher charge to kill the controversial program is being led by Sarnia Liberal MP Roger Gallaway, who served notice to the speaker that he wants a separate vote on the funding for the National Firearms Program when the House votes on spending estimates. Gallaway told the *Globe* that he feels deceived by the costs which have exploded from the original $2 million price tag promised by Chrétien's government in 1995 to an estimated $1 billion today and want to register his objection to runaway spending habits in the Liberal Party. "Everybody supports gun control," Gallaway said. "The question is: can we support this version of it? The most basic rights of the House of Commons is to approve grants of money; I certainly won't be sad if the program goes away."

With around a dozen Liberals behind him, it's possible that Gallaway's dissenting group, in tandem with Prime Minister Martin's tenuous minority government, will succeed in killing the registry, which, one hopes, is news that will be met here in Alberta by a lot of people clicking their heels and firing their guns in the air like Yosemite Sam. Because, come on—when else are you going to do it?

TIGERS ARE PRETTY!

You know, every once in a while I get tired of writing about the "real" news that happens in the world—and that, my friends, is when I turn to good people like those at the *New Zealand Herald* who announced earlier this week that the tiger, and not the dog, is in fact the world's very favourite-est animal.

Interesting? Holy shit, is it ever! According to stories that ran in a smattering of papers across the globe (but, sadly, none in Canada), a survey of 50,000 people in 73 countries was recently conducted by the cable channel Animal Planet, asking people to rank 10 animals in order of preference. It seems that the dog was expected to walk away with this one, but OMG, as the kids say, it turned out the tiger was considered to be slightly more awesome, relegating dogs to second place. Dolphins, incidentally, came in third, most likely because they cry all the time (at least according to that song by Live). Rounding out the list of the world's most prettiest animals were the horse, the lion, the snake, the elephant, the chimpanzee, the orangutan and the whale. But really, who *actually* likes whales? It's not like you can hang out with them or anything. At least not without drowning. Man, whales suck.

! vuepoint

BY MARNOLD SINCLAIR

Please, spammers, don't hurt 'em

Earlier this week, Lycos Europe announced the release of a screensaver that uses your computer's idle time to clog the bandwidth of known spamming sites in order to "punish" the web's more notorious spamming companies by driving up the costs of operating these sites. The download site, makelovenotspam.com, proved to be a popular one with the general public; Lycos reported more than 100,000 downloads of the program before some spammer hacked the website and brought it crumbling down. Not entirely unexpected, I suppose. But what was unexpected, at least in my eyes, was the amount of negative press Lycos received for their efforts, and which eventually forced Lycos to leave the website offline and abandon the project altogether.

Considering that the only function of Lycos's software is to perform a task that maliciously attacks their livelihood, it's understandable that a few spammers were going to get upset. But, strangely, joining in on the chorus of boos that rang through the internet media was the nonprofit antispamming organization Spamhaus, who issued a public statement over the weekend condemning Lycos, saying "You can't break into a thief's house just because he breaks into yours."

Oh, please. That one should not stoop to the level of one's enemies is indeed a noble and admirable rule to live by—but it's also hopelessly naïve. After all, a big part of the reason that the Democrats keep losing elections down south is that they are morally unwilling to fight dirty, to turn the Republican's tactics against them. So why shouldn't the public be allowed to attack spamming websites? Is it offside? Sure. Does it increase meaningless traffic and slow down servers? Absolutely. But it works.

For the first time, this application seems to actually be able to stop spammers where those e-mail filters and "unsubscribe" lists and unenforceable spam laws have failed. Spamming is a dirty industry that exists only to glut inboxes, waste bandwidth and storage space, and which goes to great lengths to find ways to bob and weave through every e-mail defense we can think up. Spammers will always fight dirty, and the way to respond isn't by going through the proper channels; we too have to be able to cheat if we're ever going to win.

And surely there aren't too many people in the world who would shed a tear if a handful of these companies were to go out of business.

The cookie crumbles



Health Canada's ban on trans fats suspiciously long in coming

By WAYNE ROBERTS

Health Canada's announcement a few weeks ago that it wants quick action to reduce the food industry's use of trans fats to a bare minimum was a telling one; when they announced that a task force would be struck to explore healthy alternatives to fats and oils high in trans fats in food sold in Canada, it seemed to betray the fact that our government recognizes that the stuff is not really a food product at all, but rather an industrial commodity—and one that needs to be regulated on the same basis as any other industrial process.

After all, it's not surprising that humans who react positively to the natural trans fats in dairy products have trouble assimilating the manufactured trans fats that are unlike anything our species has digested over the last few million years. Health Canada's announcement is the beginning of the end of the era of manufactured consent among food regulators. And it's been suspiciously long in coming.

The first documentation on the effects of trans fats—a product created when liquid vegetable oils are made into semi-solids that mimic animal fats such as shortening and hard margarine—on human health hit the scene in 1956 in the pages of the respected medical journal *The Lancet*, in which it was noted that trans fats are double-trouble in the arteries, reducing "good" HDL-cholesterol while increasing "bad" LDL-cholesterol. Still, little was done then or since to prevent their use. These potential health threats, however, were finally acknowledged in 1995 when Holland became the first country to legally require massive reductions of trans fats in margarine. Almost a decade later, two years after becoming the first country to require labeling of trans fats in food (companies were given three years to comply), Canada became the second country to require a phase-out. So what's the skinny on these major time lags?

HEALTH

TRANS FATS are often referred to as "hidden" or "stealth" fats because, unlike the situation where people knowingly pick a high-fat cheese or cut of meat, trans fats are often ingested by consumers trying to *reduce* their animal-based and saturated fats in the hope of keeping their arteries clear. That's how trans fats sneaked up from behind in the 10 years from 1992 to 2002, when red meat sales in Canada declined by four per cent only to be outflanked by a whopping 25 per cent hike in overall fat intake, thanks to the camouflage provided by such vegetarian choices as salad oils, cookies, kids' cereals, granola bars, doughnuts and French fries.

Just as hidden is the fact that trans fats are a product—literally—of the industrialization of food. Trans fats were there at the birth of a new species of manufactured food in 1911, when the much-anticipated release of Procter and Gamble's new shortening, Crisco, made headlines across North America. These were the ragtime days when steel made tall buildings that scraped the sky, Henry Ford perfected mass production of the automobile, the *Titanic* was a showpiece of new technology, planes started flying—and all previous limits on food's artisanship, region and season were becoming as relative as Einstein's time and space.

Makers of Procter and Gamble's lines of soap had access to carbon-rich oils and manufacturing technologies to convert them into multiple products. The company also enjoyed access through advertising to housewives, who wanted flaky pie crusts in the days when nothing said loving like something from the oven made with trans fats. More recently, as home baking became a forgotten art, manufactured trans fats (as opposed to the naturally occurring ones in meat and dairy products) were gobbled up by fast food bakers and restaurants.

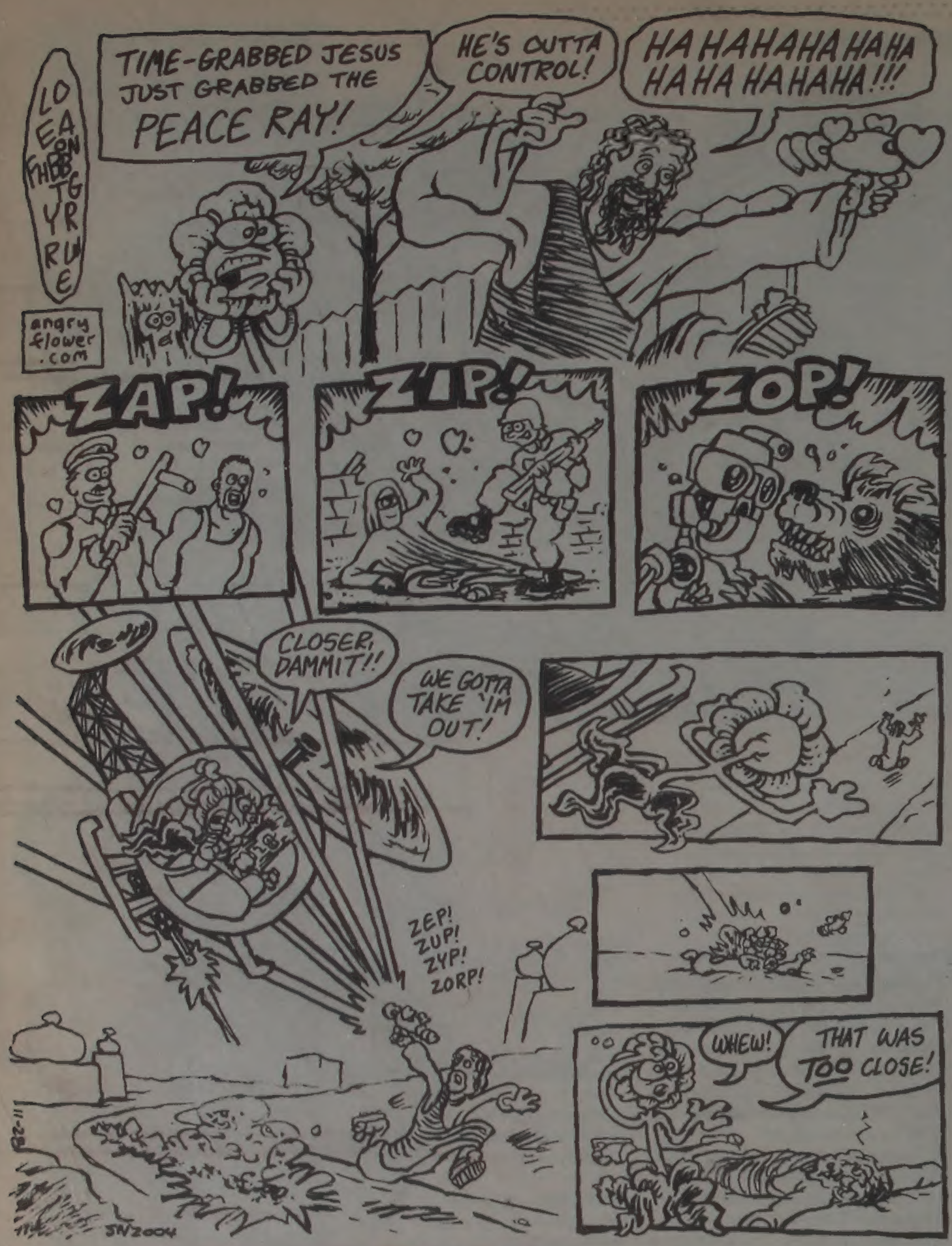
Trans fats are the cross-dressers of the fat world: they come from plants but mimic fats derived from animals. When the space in unsaturated carbon chains is filled with hydrogen atoms bubbling in a vat of oil (hence the term "hydrogenated oils"), the oil takes on qualities of saturated fat such as solidity and stability.

The chief virtues of hydrogenated oils—long shelf life for baked goods and consistency during deep-fat frying—are tipoffs that they come from industry rather than nature. Industrial foods are not on the menu of ancient bacteria, which lack the human intelligence to recognize them as foods, so they don't spoil as fast. Nor are fabricated foods as likely to go stale, melt too fast or otherwise show signs of normalcy.

THE FEDS' phase-out directive, which aims to establish a task force of food biz reps, health associations and academics, overcomes the big fat lie promoted over the course of public health deregulation over the past 30 years, when health regulators slept while the fast food industry took control of the continent's taste buds.

That big whopper of a mistruth involved the notion that since healthy eating and exercise promote health, these are personal choices that therefore shouldn't be subject to legislation. Reversing feminists who argued that the personal is political, the dominant public healthists argued that the political is personal. The fast food industry took control of the airwaves (particularly children's television), of prime real estate in most cities and of prestigious charitable sponsorships, but public health advocates weren't supposed to do anything to control or alter consumers' lifestyles through government policies.

While the long-term significance of the new attempt at regulation may turn out to be controversial—a case can be made that actions to correct undernourishment among poor children would be more beneficial for more people—there's little doubt that industrial foods are finally being regulated for what they are and aren't.





life after gretzky

BY CHRIS BOUTET

Snow falling on readers

So I came to a pretty horrible realization about myself today as I sat around, trying to think of something to write this column about: apparently I really like writing about the weather. Yeah. Like "the weather" the weather—that topic of so much mindless, uninteresting intercoworker blather, what you're usually forced to discuss yellingly with your trembling, age-tarded great-grandmother whenever you visit her in that weird-smelling apartment of hers. "Yeah... so... sure is cold out, hey? Hey? Ha! Yes, that's right, great-grandmother! I, too, wish it was warmer! But I suppose it *is* December! Ha ha! I don't hate talking to you at all!" Sweet humping hell, that sucks.

It's kind of discouraging, actually; it's like discovering one day that you actually find tax law to be legitimately gripping, or realizing that, when it really comes down to it, you'd rather be collecting commemorative Disney spoons—it's hard to admit that despite all your fancy adjectives and newfangled word-inventery, you're essentially a boring person at heart. But, nonetheless, here we are: you, staring awkwardly at this page with some quickly waning degree of anticipation, and me just kinda sitting here at my desk, waiting for something to happen. It's like we're in stuck in an elevator—except it's, like, a *world-sized* elevator. And there's no heat. So... how about that weather? Outside equals cold.

Sorry, I know. But come on—what are *you* talking about these days? Cats? Politics? Cat politics? Surely, there's only so much you can say about that. And beyond that even, you have to admit as Edmontonians our topics of conversation have been fairly limited lately, thanks to a rather pronounced dearth of anything happening. No elections, no hockey, no sexy parties—nothing. Nothing but the chilling, colder-than-a-dead-polar-bear's-dink embrace of the bleached, unfeeling coldscape that is Edmonton every month of the year other than July and August. So maybe I shouldn't feel so bad; as far as appropriate times to discuss the weather go, they don't get much more appropriately timed than this.

And apparently I'm not the only member of the media who thinks so. When the snow first started coming down on the tail end of the weekend, it was like a Watergate night at the *Washington Post* for the *Edmonton Sun*, who uncharacteristically set aside their coverage of child-murders and fire-rapes just long enough to dedicate their front page to the breaking news that it was now officially cold outside. And on the inside of the paper, one *Sun* columnist may have been blowing his load a little early by going after the City for not plowing his residential street properly, but load-blow he did; here's hoping he saved some up for March when there's a four-foot plow-hump keeping him from getting the Grand Cherokee out of the laneway.

Indeed, it's been nary a full week since God grabbed a vengeful fistful of that magical hate-dust we call snow and threw it at our regretfully-placed icetropolis, and already I'm finding myself confronted with the prospect of having that weird, desiccated mummy-husk of a certain leathery Global anchor remind me to "bundle up!" during every commercial break for the next four months. Really, leathery Global mummy: what do you know about up-bundling that I don't? You don't even need to bundle up—all your organs are safely stored away in nice, toasty-warm Canopic jars. Mine? I keep 'em in my body, like a sucker. Also, maybe you should go out in the sun less.

But I suppose as we gear up for the holidays and the city slowly grinds to a halt around us, it's natural that everything worth writing about would grind right along with it. And I guess I'll just have to settle for the weather until someone gets tired of me talking and goes and punches the premier in the stomach just to give me a topic. And really, isn't that what Christmas is *really* all about?



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three dollar bill

BY RICHARD BURNETT

Choosing the light

Wayson Choy is one of the most eloquent gay voices the Great White North has ever produced. But when he was growing up a gay Chinese kid in mainly straight white 1940s Vancouver, Choy just wanted to blend in.

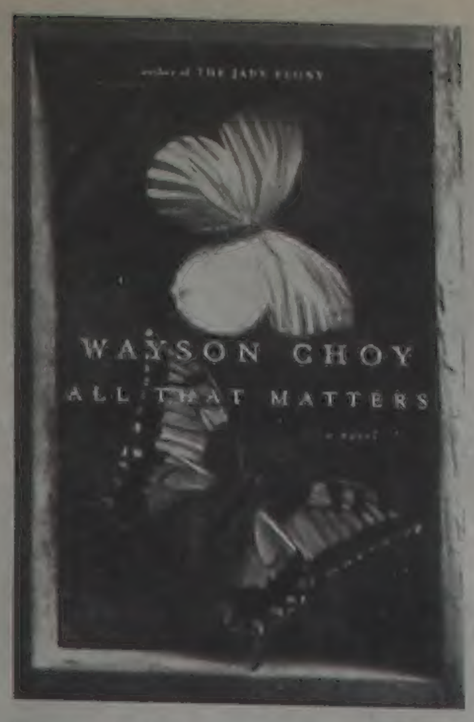
Then one day, in one of those life-changing moments Choy so loves to write about, Choy decided to write about the Chinese immigrant experience in a story that would change his life forever. "I first wrote ['The Jade Peony"] as a short story in 1977 and it was so successful it was anthologized 20-25 times," Choy tells me over coffee in Montreal's Sofitel Hotel. "Then in 1992 I was asked if I'd consider writing a book, and then one day I was offered a contract and an agent and I said, 'This must be a sign. So just sit down and write the damn thing.'"

And write it Choy did, creating a modern Canadian masterpiece in the process. *The Jade Peony,* published in 1995 (when Choy was a sprightly 56), a full 18 years after Choy first wrote it as a short story, is set in Vancouver's Chinatown in the late 1930s and 1940s. The novel explores the trials and tribulations of a Chinese family through the eyes of its three young siblings. Their grandmother Poh-Poh says of them, "This useless only-granddaughter wants to be Shirlee Tem-po-lah; the useless Second Grandson wants to be cow-boy-lah. The First Grandson wants to be Charlie Chan. All stupid foolish!"

The Jade Peony's middle son, Jung-Sum, is adopted and gay—an outsider whose closeted life mirrored Choy's. "I have to tell you that, like many immigrants and minorities and gay writers, I myself had internalized the oppression that my stories and my life can't be that important," Choy says. "It's part of the banana syndrome—you have trouble assimilating yellow on the outside and white on the inside. I didn't think my stories would be interesting to anyone. But some things, like wine, take time to mature. I'm pleased to say the book has had an incredible success—it's in its 20th printing now."

Choy's new book, *All That Matters,* picks up where *The Jade Peony* left off, continuing the Chen family saga in a country now on the brink of the Second World War. "Two symbols came to me in the book," Choy explains, "the butterfly and the dragon. The dragon is the symbol of raw power and energy. Your choices as a human being would decide your fate against that power. But when I was asked which image I would like on the cover of my book, I said the butterfly. The butterfly barely shows up in the novel yet it became an extraordinary symbol. The butterfly to me symbolizes the ordinary acts of human decency and kindness which motivate our decisions."

Human decency and kindness are what Choy—in writing and in real life—is all about. "I have never written a plot," he says. "I have written about moments where ordinary people through acts of goodwill and decency cause someone later on when the storm hits to choose the light rather than surrender to the darkness."



Choy says he did not come to terms with being gay until late in life—he was in his 20s at the time. "Certainly," he says, "in the immigrant community the only language [towards gay people] was nasty. In the end I discovered that one of the themes of *The Jade Peony* is that love has no rules. That to me was astonishing because we always say love has these rules and obligations.

"But no," he continues. "Love transcends rules. It's the corruption of love that imposes rules: you can only love this way or that way."

At 65, Choy is single. (When I ask him if he's ever tried Viagra, he quips, "I'm not interested in Viagra because it requires a certain athletic ability which I avoid!") But he has known his fair share of romantic love and tells me of growing up gay, "I never really came out. But I think people who are not out to their families have every reason to be cautious. Coming out and living your life in happiness—there's no defense [among homophobes] against your happiness. If you swallow the bullshit that you're not good enough just because you're different, then you've chosen the darkness."

Choy has clearly chosen the light—he is a butterfly. And for his many students at Toronto's Humber College over the years, he was been the wind beneath many wings. "I have patience in them because I see the possibility they will write truthfully," Choy says. "Some want to make tons of money writing gothic romances—which isn't easy to do, either—but in my classes I always say, 'Don't waste your talent.' I'm old enough now to tell people that your experience truthfully told—that is universal." ◆

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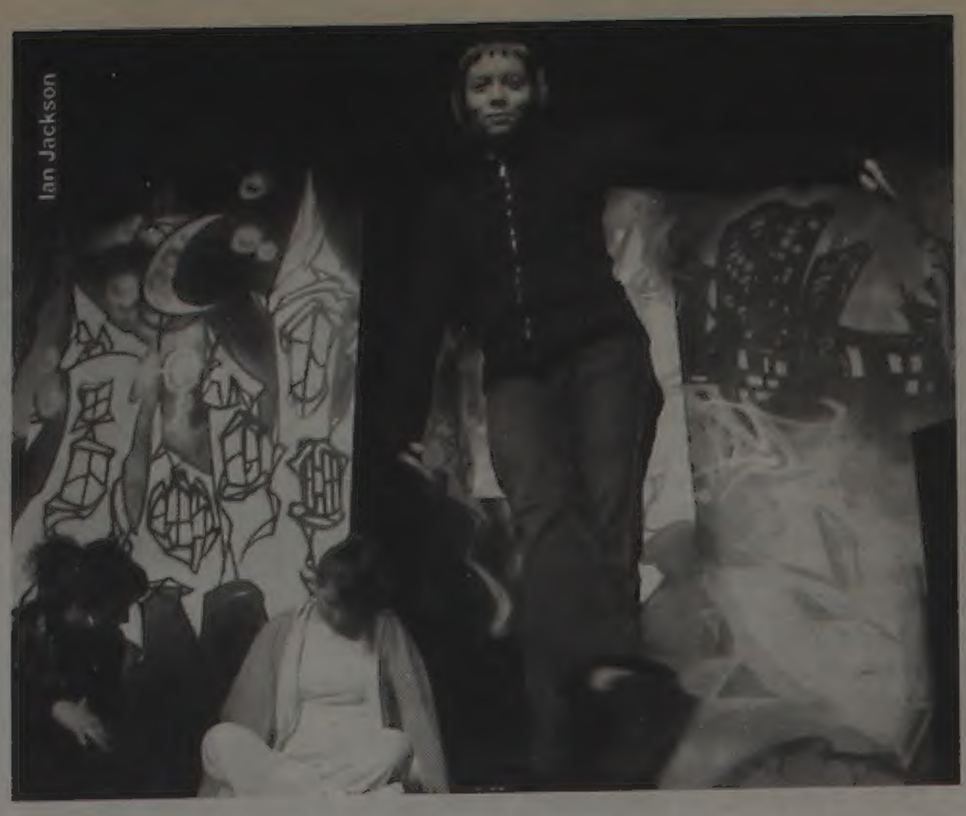
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Across team

Theatre pros and "youth at risk" join forces for iHuman Society's *The Bridge*

By NICOLE PANKRATZ

In a downtown coffee shop, a group of beatboxing youth in baseball caps and baggy pants sit huddled around a table, eager to share both their street stories and their excitement over their latest creation, an unscripted theatre event and art show called ***The Bridge***.

Featuring many elements of hip-hop culture—an original DJ score, graffiti, breakdancing and, of course, beatboxing—*The Bridge* is far from a garden variety rant by angry, anti-establishment youth. Instead, it's a story rich in metaphor and music written, performed and produced by serious young artists who just happen to have a history on the street.

FEATURE

"We're creative people in harsh circumstances," says actor/producer Douglas Campbell, summing up the lives of the 11 performers, aged 17 to 24, in iHuman Youth Society's latest theatre splash. A "collectively created piece," *The Bridge* has put to use the eclectic imaginations of more than 20 cast and crew members, not to mention artistic guidance from a whack of local drama experts.

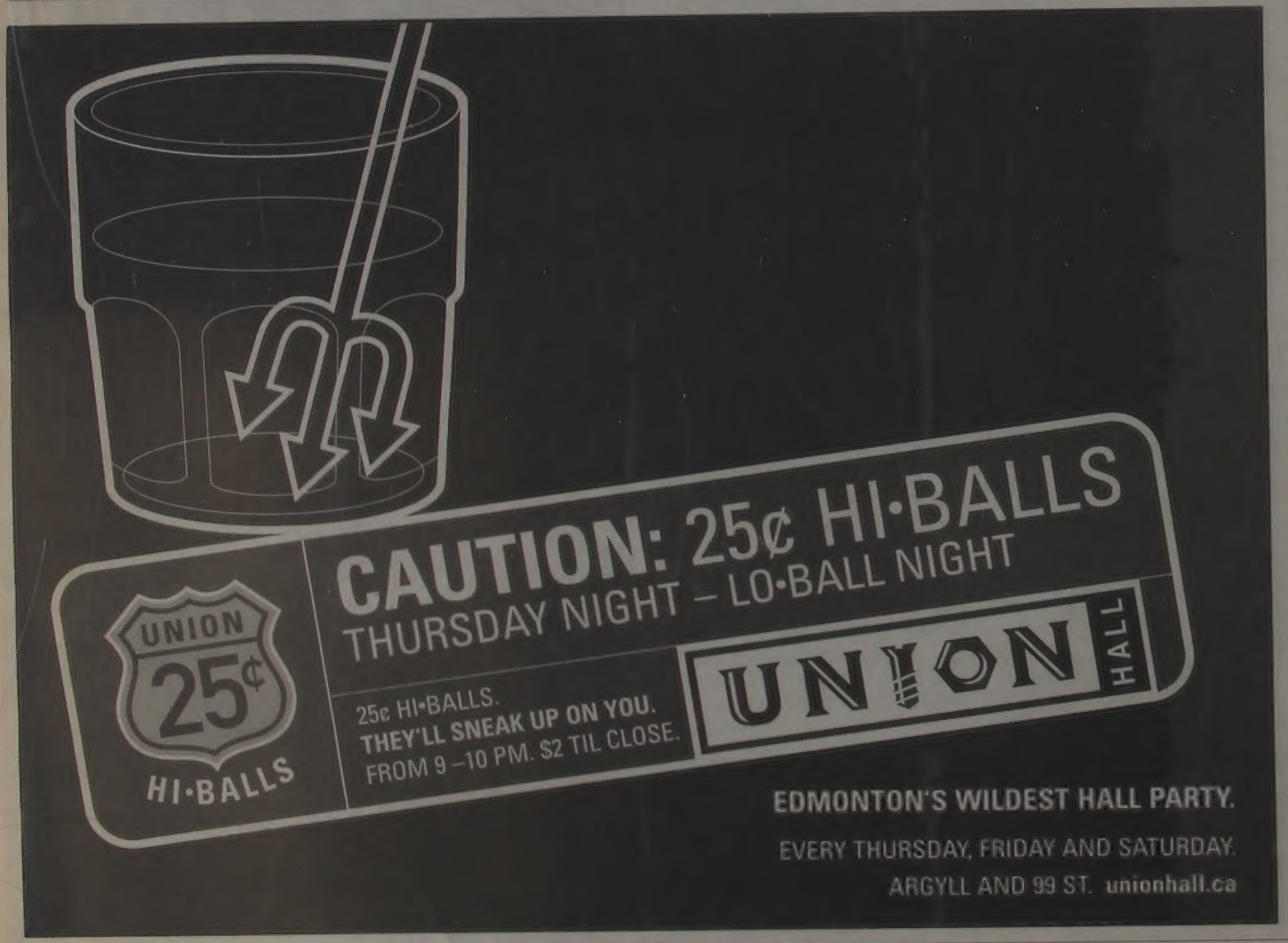
"The show examines several different 'bridges' in life that youth have to cross, and the difficulties and consequences of crossing (and not crossing) these bridges," explains theatre facilitator Keri Ekberg, who for the last three and a half years has been coaching the young theatre hopefuls who hang out at iHuman's downtown headquarters. "In the show there's everything from drug addiction and the social service system to starting a career. The performance also features the physical bridge that the LRT travels."

"It's essentially about need and the obstacles involved with trying to get help," adds co-facilitator Steve Pirot of Azimuth Theatre. "Whether the obstacle is red tape, an unwillingness to be led or simply not knowing where to go, there are always roadblocks in life. But there's also the chance that there's something better out there waiting for you. In this case, on the other side of the bridge." The bridge, Pirot explains, symbolizes a multitude of choices: it's not just something to cross over, but something you can live under, jump off of or even defend.

***THE BRIDGE'S* TWO ACTS** explore two realities: an imaginary world and the real world. The characters are either trying to cross the bridge, help someone else make the journey or stop people from making it to the other side. There's also a bridge of sorts between acts—a dynamic stage performance by musicians and breakdancers, as well as an edgy visual arts exhibit to sink your eyes into.

"It's an iHuman spaz bonanza," muses Dustin Bettcher, an actor/beatboxer who credits *The Bridge* with giving him both focus and a sense of accomplishment. As Bettcher wryly puts it, "Until I got involved in *The Bridge*, the only things I had ever completed were jail sentences and time in treatment centres." Fellow artist Randy Schuster nods in agreement. A former street kid who teetered on the brink for seven years, Schuster admits he originally joined the cast to work off his community service hours. It didn't take long, however, for the beatboxer known as MC Noisy to become an active, deeply committed part of the creative team. He says participation in *The Bridge*, and involvement in iHuman in general, has helped him achieve some of his goals.

And he's not the only one whose life has been turned around by the opportunity to strut in front of a live audience. Musician Austen Millar says his newfound focus is



what's making him turn out some of his best tunes yet. And, according to the group's facilitators, actor/singer Laura Derhousoff is definitely going places: "Once Laura figures out where she really wants to direct her energy," I'm told, "Edmonton had better watch out. This girl has talent."

IS IT THE ART ITSELF that's taking the street out of these street youth? Or does iHuman Youth Society, the brainchild of artist Wallis Kendal, deserve the credit? There's no question that without access to music and art studio space, and without help with immediate concerns (like hunger, for example), the young people in *The Bridge* probably wouldn't be gearing up to take the stage this week. Still, all seem to agree that it was the creative urge in every one of them that got them back on the straight and narrow and into rehearsal two times a week in September, and more often still in both October and November.

"Something that makes iHuman Youth Society unique is that there's always a goal of public presentation," explains Ekberg, who says there are youth art organizations galore in Edmonton. "We don't just run theatre workshops and do training exercises because they're fun. We're doing them because we're going do a show. It's our way of giving back to the community." ◊

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Edmonton



infinite lives

BY DARREN ZENKO

Return N-Gage-ment

You've got to love Nokia's tenacity. It's not like they're an underdog or a lightweight or anything—they're one of the biggest electronics companies in the world, with pockets deeper than the crinkliest of Nordic fjords—it's just that they've been spanked *so badly* by gamers and the gaming press over their N-Gage mobile phone/gaming platform that it's hard to believe they're staying in the ring, launching new titles and trying desperately to sell the N-Gage experience to a Youth Demographic that's a long way from being sure they want it.

Of course, a new strategy can always bring a pummeled fighter back from the brink. First comes physical training; Nokia launched the sleeker, tougher, better-designed N-Gage QD this year, effectively relaunching the platform while addressing the more laughable aspects of their original design (specifically, the need to crack the case open and take out the battery when changing games and a ridiculous mic/earpiece placement that necessitated the phone posture known as "sidetalkin'," a.k.a. "talking to the taco"). It's still bulky and weird-looking, but the QD makes a lot more sense as both phone and game deck than its doomed prototype.

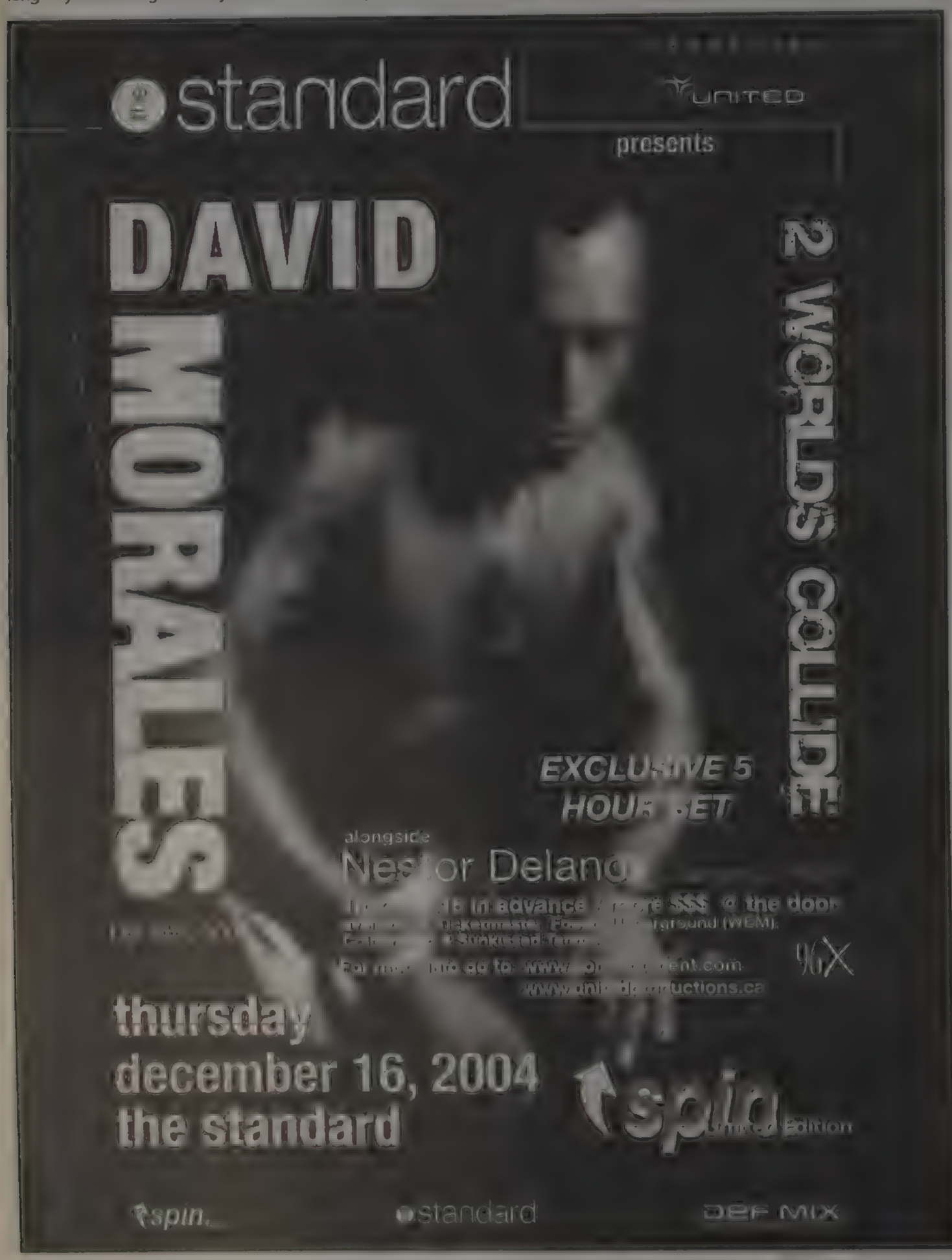
Second comes speed-bag training, watching films of previous bouts, sparring, maybe a new nutrition plan or a stint in rehab, a million-dollar trip to Atlantic City and that messy business with that dancer, getting born again... uh.... Okay, I'm extending the fighter metaphor too far. What I mean is, you know, *the games*. Right now, the N-Gage software lineup is heavy with portable versions of licensed properties that quite frankly stink like few games have stunk. A large part of the problem is a development strategy that takes a page right out of the damned Acclaim playbook: make the game as shitty as it needs to be to keep costs down, and rely on the cachet of the license to move units. It's a dumb strategy that might move bargain-bin Mary-Kate and Ashley Game Boy cartridges, but it's no way to launch a system gamers are already inclined to mock.

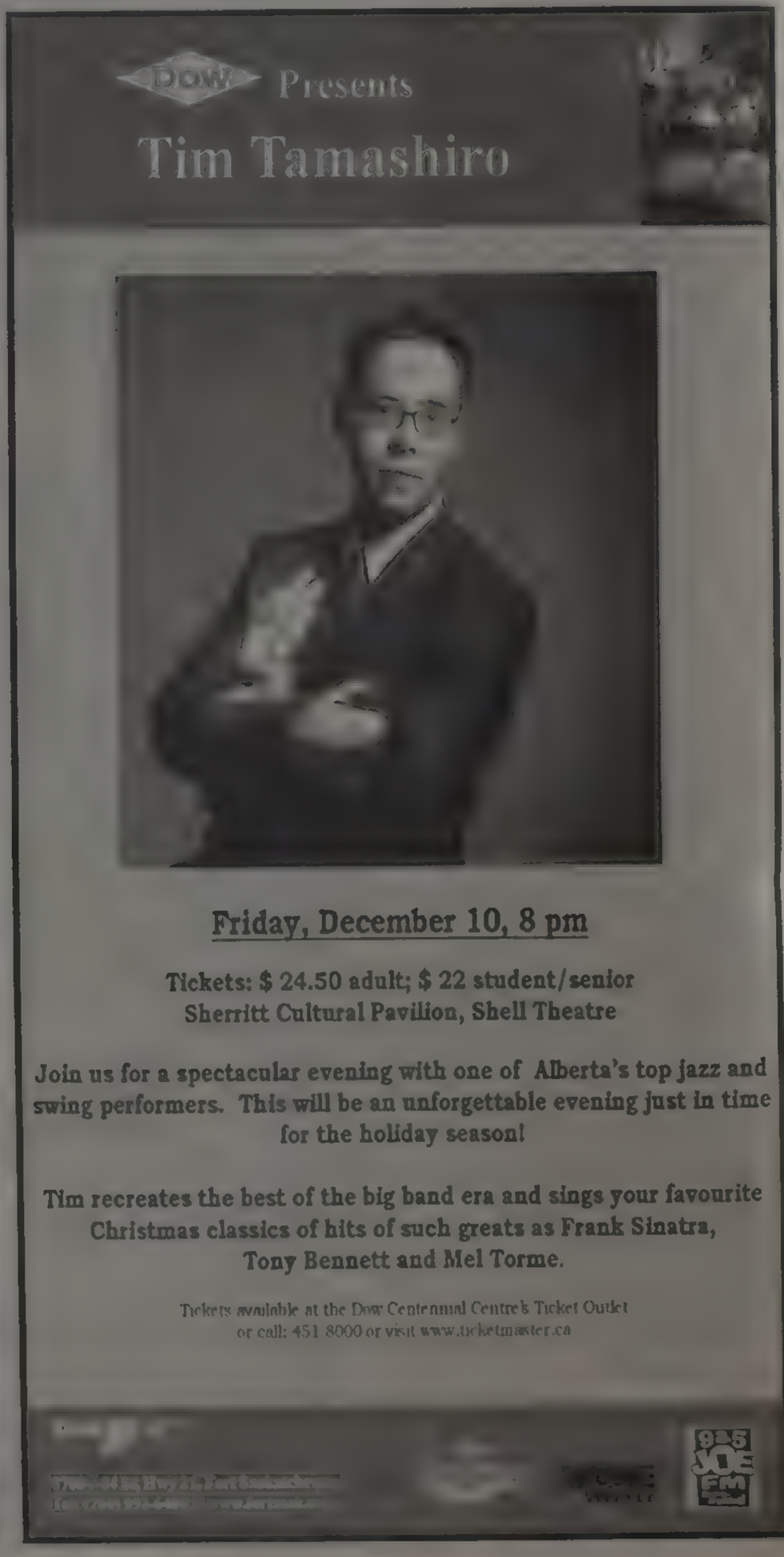
Another large part of the problem is this retarded fixation on making 3D first-person shooters fit in that little system, on that tiny screen. The N-Gage hardware has *just enough* guts to make 3D action possible, but nowhere near enough to make it smooth or even playable; if you want a laugh, just check out the N-Gage *Tomb Raider*. But developers kept trying, and failing. With the latest lineup, though, it seems Nokia has finally got its head around what the N-Gage should be doing, and what it could be doing better than anybody in the portable racket: online multiplayer.

And so I've been playing a lot of *Pocket Kingdom* over the last few days. I don't think this is the *actual* game that's going to be the N-Gage's killer app candidate, but it's this *type* of game that has me most interested in the platform's future. Played on Nokia's worldwide online multiplayer network, N-Gage Arena, *PK* is a game of very basic fantasy exploration, very basic fantasy battling and very basic item-collection. Basic can mean boring, or basic can mean addictive, and *PK* hits the latter by a wide margin. Building up your little armies of fantasy weirdos, pitting them against the defences of passing strangers, working like a mad scientist in the lab to come up with cool weapons and armour for them... it's gaming-geek heaven.

Actually, it's *too much* of a gaming-geek heaven—so much so that, despite these promising signs, I'm not quite sure yet whether Nokia has gotten a really solid grasp on what's kool with the kidz. You see, the whole game is presented in a combination of internet chatroom shorthand and high-school wannabe hacker (sorry, *hax0r*) "133t-speak." It's a really out-there idea which, like most out-there ideas, doesn't work. It's one thing to trash-talk an opponent with bullshit like "hehehe pwnd ju, noob!" but it's quite another to have the actual characters in a fantasy game talking like that. A big scary ogre gloating "I M 133T!" upon victory, an elf maiden shouting "I heard about this one on the message boards" as she busts out a special move, a badass ninja warning "You best be stepping, son!" before he slices and dices a row of opponents... it's fucking lame, really. If these zingers were simply defaults and players could customize their own trash-talk files, that'd be okay, but being forced to have your dragons shouting "OMG!" sucks. Even worse, your units have unchangeable online-style names that suit their dialogue: a skeleton called Noob Breaker, a wizard named Fragzilla, etc., etc.

I don't get it. What boardroom hipster thought this was a good idea? Here's a game I want to like, and Nokia wrecks it by wrapping the perfectly adequate and addictive fundamentals in the lamest, most non-fantastic, non-disbelief-suspending, pandering style imaginable. Get a new strategy or retire from the ring, Nokia; this palooka shit ain't gonna fly in Vegas.





Unquiet *Ghosts*

War historian Carol Off resurrects *The Ghosts of Medak Pocket*

BY COLLEEN ADDISON

REVUE BOOKS

"I am the only Yugoslav." So said Josip Broz, a.k.a. Tito, about the multinational federation he had held together by sheer force of will since the Second World War. It was shortly before his death, and shortly before Yugoslavia erupted into a mess of ethnic tensions and nationalistic fervour. In 1993, into the midst of this hatred rode a cobbled-together battalion of soldiers and reservists. This was the Princess Patricia's Canadian Light Infantry, and Canada had sent them to keep the peace.

In her new book, ***The Ghosts of Medak Pocket***, Carol Off tells the story of these men. It is a story that assigns blame freely: on the Croats and Serbs who committed horrific atrocities, on the politicians who permitted or in some cases even ordered those atrocities, on the Canadian army that dumped the soldiers when they came back shattered from everything they witnessed and tried to stop it. It also indicts us, as Canadians, for failing to realize just what being a peacekeeper means.

Off says that we picture situations much like those on our new 10-dollar bill, where the men sit happily, looking over idyllic landscapes with no weapons but binoculars. This is patently not the case—particularly in wars such as this one, where, as Off's interviewees state, there was no peace to keep. What peacekeeping entailed, Off says, in this war, was living under a continuous barrage of Croatian gunfire, hastily constructing a protective shelter with material contaminated by the deadly substance bauxite. And, as their mission continued, firing on and killing Croatian soldiers.

The Canadian government, running scared after another peacekeeping scandal in Somalia, refused to acknowledge the soldiers or treat them upon their return for stress-related illnesses and bauxite poisoning. As a consequence, the soldiers lost jobs, families and often their ability to walk or see. They finally fought back, demanding an inquiry (which is still ongoing), asking for compensation and paid medical treatment.

It's in this part of the book where Off is best, writing about what the soldiers underwent and their fight for recognition. But she also writes well about some of the underlying factors in the war, especially the role of Croat-Canadians who sent money and smuggled arms for the cause, and the Americans, who supported the Croatians long before their intervention was officially sanctioned.

Off is less successful in her overall explanation of the Serbo-Croatian war. This is not exactly the easiest situation to understand, and Off's long lists of characters and events can be confusing. Another notable problem in this book is the copy editing. Spelling mistakes abound; many soldiers' names are spelt one way and then another (and with the proliferation of characters, this does not make things easy for the reader). Master Corporal Rob Deans gains and loses the final "s" of his name. Croatian names frequently drop their diacritics, a lapse that is tantamount to a spelling error in Slavonic countries.

Overall, though, *The Ghosts of Medak Pocket* is interesting and thought-provoking, a story which so many people conspired, knowingly or unknowingly, to keep hidden.

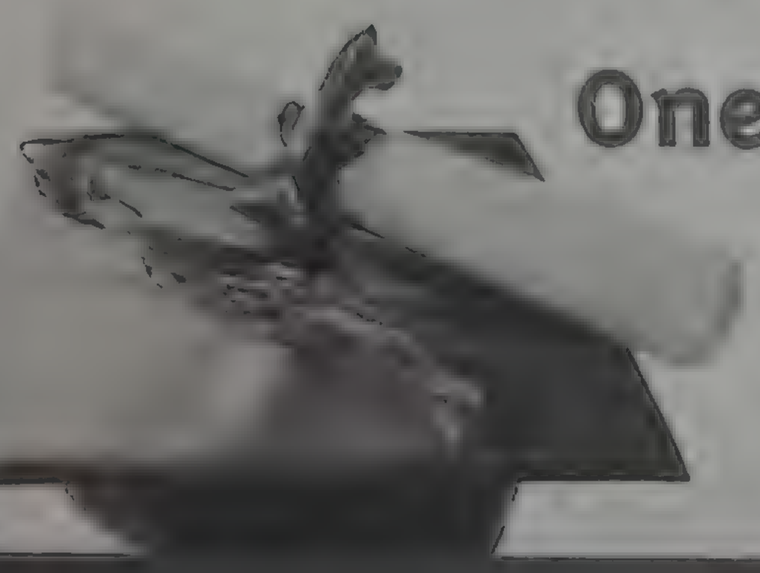
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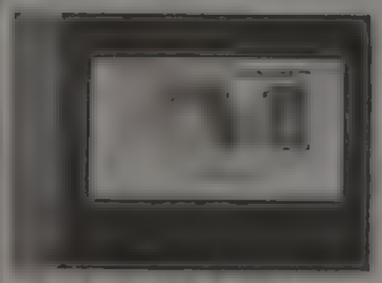
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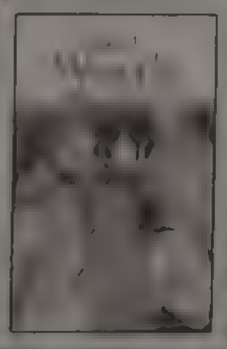
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DISH

Sushi and the banshees

I thought my Japanese friend would scream when I asked for dining advice; instead she took me to Kobe

BY CHRISTOPHER THRALL

My great-uncle Olaf always said, "If you're facing the unknown, you're better off with a guide." That advice has always served me well, though I ended up adding "a guide you can trust" after he vanished and his much fatter guide was arrested with fava beans and a nice Chianti. Daunted by the prospect of finding the best Japanese cuisine in the city, I knew I needed help.

My choice: my beautiful Asian writer friend whose "Turning Japanese" cellphone ring was a joke that never got old. Upon asking, I imagined her screaming, "Just because I'm Japanese, you think I know all about sushi? That's racist, you middle-class fuck!" Luckily, people are usually nowhere near as insane as I fear. Instead, she was happy to suggest **Kobe** for my quest, and happier still to join my wife and me at the little Japanese bistro hidden deep in the west end. My friend, it turns out, used to waitress there; my wife strongly believes in businesses recommended by former employees.

We were warmly greeted as we entered. As we sat down, I admired the Asian décor: light tones opened up the space as ornamental screens gave each table a feeling of intimacy.

RESTAURANTS

Our guide suggested we order a number of items to share, so we asked for a pot of tea and began to browse the menu. From tempura and cooked entrées to sushi à la carte and steak, all the bases were covered. We decided on the Kobe Combination ($17.95), a 14-piece sushi sampler, with chicken hoiruyaki ($8.95) and a half-order of assorted tempura ($7.95) to satisfy our desire for cooked food. To start off, three baked oysters ($6.50) and rounded out a somewhat intimidating amount of food with rice and miso soup ($7.50).

Over refreshing hot towels and tea with a noticeably different flavour (possibly roast barley in the pot), we learned about Kobe's owner. After working in restaurants around Europe and at the now-departing Japanese consulate, he and his pastry chef wife opened the bistro together. We toasted their partnership as the miso soup and sushi platter hit the table. The miso was a delicious broth, easy to make but easy to fuck up. Frankly, the sushi presentation was stunning: a beautiful ring of pinks and peaches surrounding a cluster of more familiar tekka maki rolls. My bride savoured the red snapper, but the creamy scallops were my favourite: these miniature Frank Lloyd Wright sculptures in hot pink, frescoed with crunchy flying fish roe, were a sensational combination of flavours and textures.

WE WERE STILL EXPLORING the platter when the oysters and tempura arrived. Reminiscent of escargot, the tender oyster meat had to be gently coaxed from its pearlescent bed atop its huge, rough shell. The tempura was another pleasant surprise, as I found out when I grabbed a lightly battered disc with my chopsticks and was rewarded with fresh sweet potato. Our guide mentioned that tempura shouldn't be "Captain Highliner" thick, but rather should accent the food. I couldn't help but agree as I bit into a crisp green pepper. The last dish to arrive was the chicken hoiruyaki. Already pushing capacity, we nonetheless speared out some tender balls of hot, flavourful chicken. Our sticky rice was a marvelous base for the mixture, absorbing the zesty lemon and soy sauce while supporting the delicious oyster mushrooms.

Pleasantly stuffed, we enjoyed the relaxing denouement to an Oriental meal: tea, conversation and digestion. I then realized that I had never tried a Japanese dessert, so I requested each of their ice cream options: green tea and red bean. The fresh, clean taste of the antioxidant green tea was a huge hit around the table, but it was the red bean's heavier, rice pudding-like texture that really intrigued me. A final cup of tea and round of hot towels prepared us for our stagger out into the night.

I must thank my great-uncle Olaf for his wise advice and our intrepid guide for helping to orient us: including tax, tip and "former employee discount," we each pitched in $20 for an exquisite meal. This prosaic white boy and his bride went far beyond their downtown comfort zone to embrace a new cuisine in the dark depths of suburbia, and had an experience beyond compare.

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DRAW DATE JAN. 31, 2005



Max vobiscum

Southside vegetarian haunt Max's Light Cuisine is small in size but big in taste

BY IAIN ILICH

I've passed by **Max's Light Cuisine** on a fairly regular basis for the past four or so years and wondered what was inside, but I've always been en route to someplace else and never satisfied my curiosity. It's on a busy bus route heading north from Southgate, so I often zip past on trips to and from Whyte Ave. I've heard plenty of good things about it from both omnivores and herbivores, which, for a "vegetarian" restaurant, is generally a very good thing. So, after delaying my visit for years, my wife and I finally got off the bus a few stops early on a Friday afternoon, looking for a decent plate of vegetarian grub for me, and hopefully something meaty for my not-in-the-least-bit-vegetarian wife.

The location is just short of prime, being only a few blocks south of Whyte, but still within easy walking distance. If you're coming from the south, there's a bus stop within metres of the door, which is convenient when dining out in the winter months.

The first thing we noticed when we walked through the entrance was just how tiny the place is. It's about the same size as the dining room at your parents' place. Seriously. There are something like seven small tables, total, and when we arrived for a late lunch at around 2 p.m., most of the chairs were already filled. We took an available table by the window and gave the menu a quick look before our friendly server came over to see us.

Unlike most places, where a server takes your drink order and returns with the goods, we were instructed to make our way to the cooler, which contained a good selection of pops

RESTAURANTS

and fruit juices (all for $2.25). My wife picked a bottle of orange juice, while I chose a bottle of iced tea.

Aside from the small but diverse selection on the menu, specials are listed in ballpoint pen on a piece of paper taped to the standard, institutional-looking metal napkin dispenser at each table. As luck would have it, we were both in a Thai sort of mood, and the menu didn't disappoint. I love a good peanut sauce, so I naturally went for the Thai Tofu and Peanut Stir ($7.50), a stirfry with bean sprouts, rice noodles, fried onions and tofu with a creamy peanut lemon sauce. My wife picked their Thai Chicken Curry Special ($7.50), as listed on the napkin holder, which comes with brown rice and a side salad. Our server took our order to the kitchen (probably fewer than 15 steps away), where Max, the very same one in the name of the restaurant, set to work preparing our meal. I was told that Max himself handles all of the cooking, which is fitting for this basic, no-frills establishment.

WE DIDN'T HAVE much of a wait before our meal arrived, which was good, considering there isn't much in the way of pomp and atmosphere to distract you while waiting for your food. In fact, Max's bills itself as being a "tiny and remarkably utilitarian vegetarian restaurant," which sums the ambience up quite nicely. The food, on the other hand, is in no way utilitarian. My stirfry was delicious, the tangy, sweet peanut sauce working perfectly with the bean sprouts and fried onions. The hot sauce (served in a separate little dish) added the necessary extra zing.

My wife pinched one of the lime slices from my plate and sprinkled her chicken with its fresh-squeezed juice. She liked it before the addition of the lime, but found it even better afterwards. Her sauce was nice and nutty and, even though she normally doesn't like brown rice, she managed to make it through the accompanying side. When we asked, our server was happy to bring us another helping of hot sauce, as none had come with the chicken.

Since the entrées were so reasonably priced, we figured we'd try out one of their desserts. We were both already stuffed, so we opted to split their Neapolitan Café au Lait Cheesecake ($3.00), a rich, multi-layered, coffee-flavoured delight, which proved the perfect way to end our meal. It was a smallish slice, but we didn't mind. It's not like we had much room left after the main course.

Even with the dessert, our bill only came to $22.50 before tax and tip, which was remarkably cheap given the quality of the food (and the size of the servings). It's the kind of dining experience that made me feel stupid for not having visited the place earlier. Maybe next time, I can convince my wife to try one of their veggie dishes. Wish me luck.

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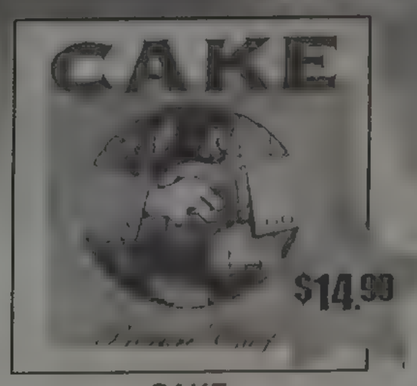
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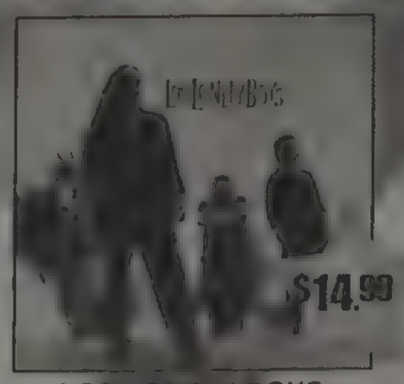
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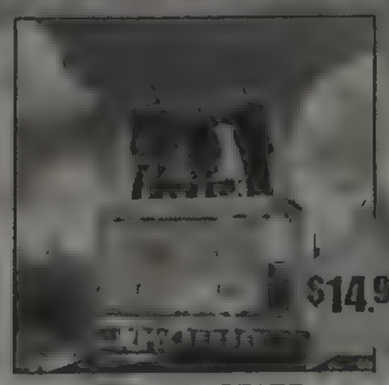
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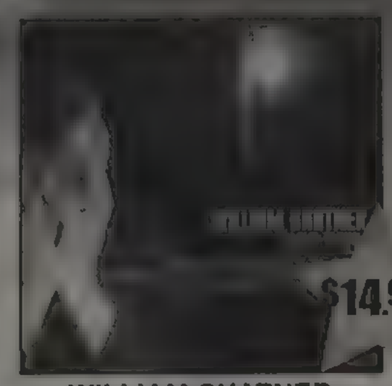
CAKE
Pressure Chief



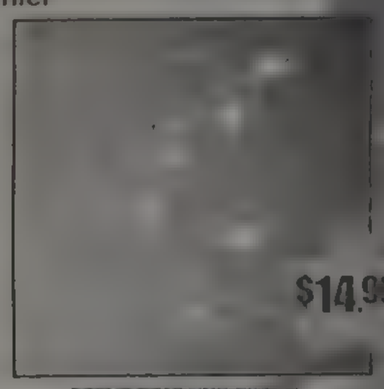
LOS LONELY BOYS



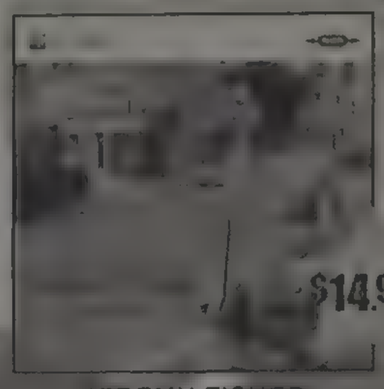
GARDEN STATE
Soundtrack



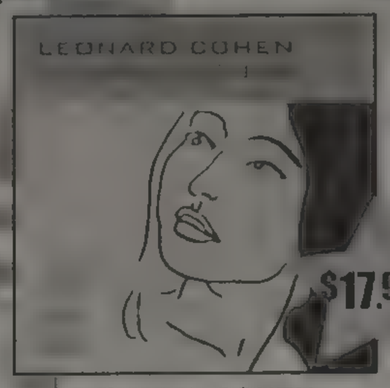
WILLIAM SHATNER
Has Been



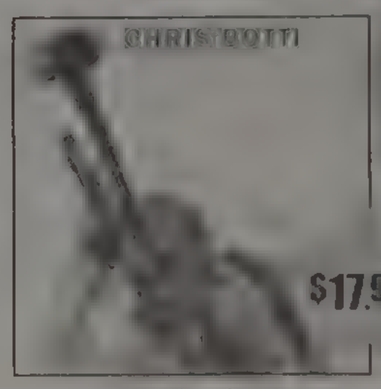
MODEST MOUSE
Good News for People Who Love Bad News



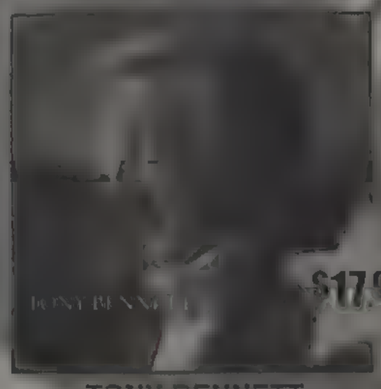
JEREMY FISHER
Let it Shine



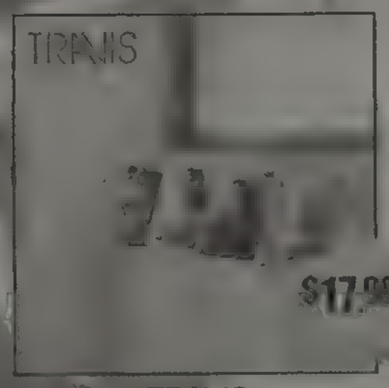
LEONARD COHEN
Dear Heather



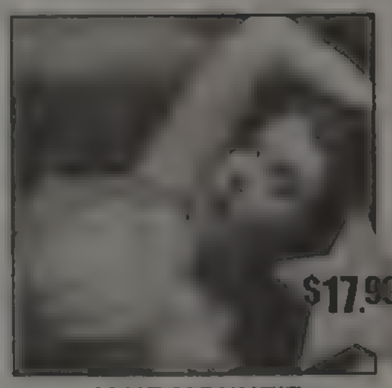
CHRIS BOTTI
When I Fall In Love



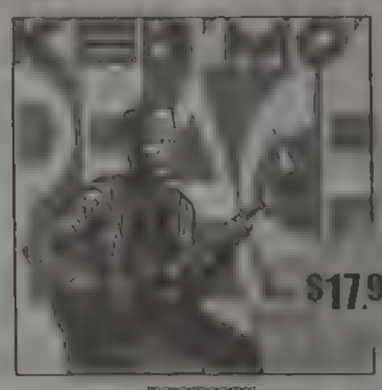
TONY BENNETT
The Art Of Romance



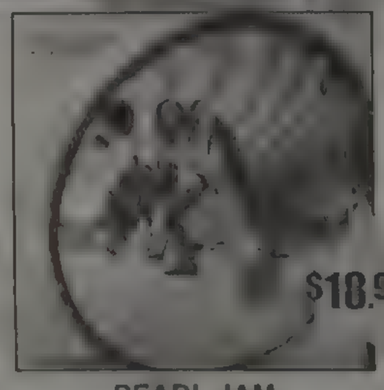
TRAVIS
Singles



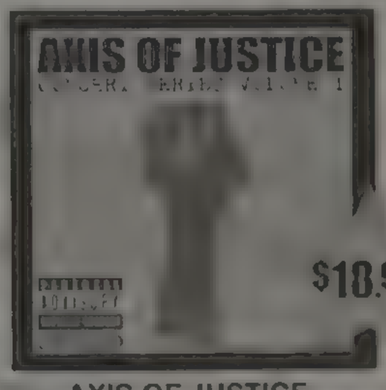
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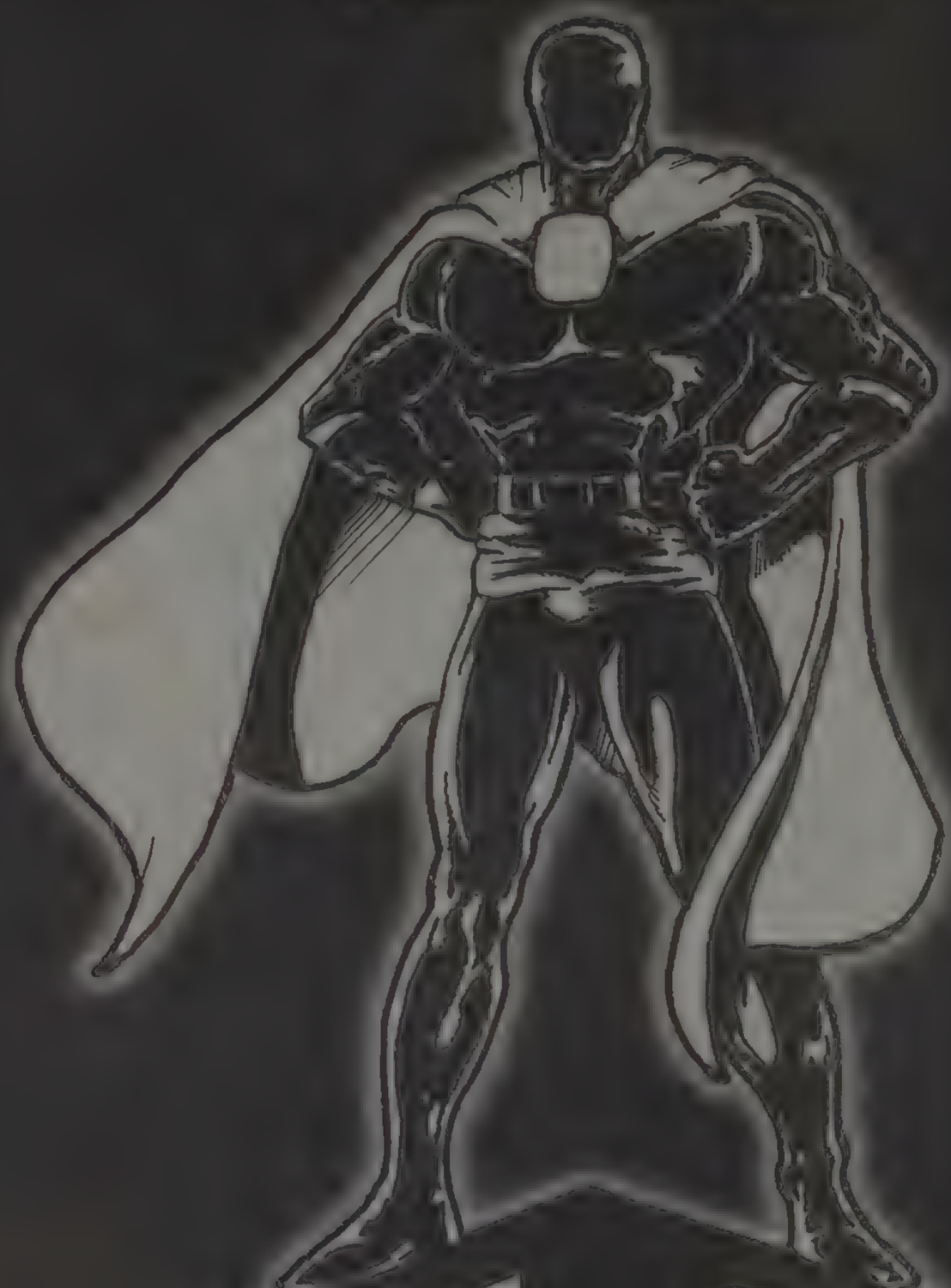
VUEWEEKLY

NEW YEARS EVE BABE



12 . 31 . 2004

A LEGEND CONTINUES



NEW CITY

DOORS @ 7:00

NEW YEARS EVE PARTY GUIDE LISTINGS

THE ARMOURY DANCE LOUNGE
10310-85 Ave • 702-1800
Silver Disco Ball • Champagne, party favours, entertainment • $10 (advance)/$15 (door)

ATHA B NIGHTCLUB
510 Patricia St. (Jasper) • (780) 852-3386
Sold out

ATLANTIC TRAP AND GILL
7704-104 St • 432-4611
Duff Robison • $50 (with three-course lobster dinner)/$25 (without dinner) • Doors open at 6pm

THE ATTIC
433-1969
Private party

AZUCAR LATIN NIGHTCLUB
11733 78 St 479 7400
Latin music by X-Band • $35 (dance plus roast beef dinner); $20 (advance)/$25 (door, dance only)

BLACK DOG
10425 Whyte Ave • 432-0355
Tribute to Hank Williams and Townes van Zandt featuring the Swiftys, Shuyler Jansen, Terry Morrison and guests • $10

BLUES ON WHYTE
10329 Whyte Ave • 439-3981
Music by the Trevor Finlay Band • $10 (includes light snack and party favours)

LA BOHEME
6427-112 Ave • 474-5693
New Year's Feast: six-course meal • $80

BUDDY'S/WOODY'S
11725B Jasper Ave • 488-6636
Heaven and Hell New Year's Party

CAFÉ SELECT
10018-106 St • 428-1629
Three-course meal plus champagne • $59.95

CAPITALS
Sutton Place Hotel (10235-101 St) • 426-7827
Five-course meal • $70

CASINO EDMONTON
7055 Argyll Rd • 463-9467
Music by Colleen Rae and Cornerstone (9pm-1am) • Two dinner specials at the Grill plus party favours and champagne

CASINO YELLOWHEAD
12464 • 153 St • 424-9467
Music by Catalyst: sold out! • Buffet dinner in Coral Banquet Room ($16.95)

CHANCE
10150-101 St • 424-0400
Music by resident pianist Brian • À la carte menu

COAST TERRACE INN
4440 Gateway Blvd • 437-6010
Music by the Trocadero Orchestra • Cocktails/cash bar at 6:30pm, buffet dinner at 7:30pm, dance until 1:30am • Complimentary champagne at midnight, party favours, balloons, noisemakers and party hats • Free underground parking • $79

COWBOYS
10102 • 180 St • 481-8739
Ice Fusion • $15

DANTE'S
170 St & Stony Plain Rd • 486-4448
World Pub Dinner and Dance (7:30pm): $66 (three-course meal)/$55 (two-course meal) • **Bistro Dinner and Dance** (8:30pm): $89 (five-course meal)/$79 (four-course meal) • **World Pub Dance** (9pm): featuring DJ Johnny Sky and Avrum Gold; $27 • All three packages include champagne and party favours

D'ED DOG BAR AND GRILL
Astoria Hotel, 404 Connaught Dr. (Jasper) • (780) 852-3351
Music by Ibo and His Reggae Band • Champagne • $25 • Dinner and bar weekend packages also available

DELTA EDMONTON SOUTH
4404 Gateway Boulevard • 434-6415
Latin New Year's 5th Annual Dinner and Dance • Featuring live Latin bands America Rosa and Orquestra Energia, Latin DJs DJ Fuego and DJ Moreno, salsa performance by Maria and Stephane from Esquina Latina/Latina Corner • Dinner and dance ($70) or dance only ($30) • Deadline for purchasing tickets is December 27 for dinner and dance tickets and December 31 (10am) for dance-only tickets • Higher-price tickets available at the door

DOWNTOWN EDMONTON
Various locations
A free, alcohol-free event featuring strolling entertainers, public skating, a street dance, family activities and fireworks

THE DRUID (DOWNTOWN)
11606 Jasper Ave • 454-9928
2940 Calgary Trial South • 465-6300
Music by DJ • New Year's prime rib buffet with champagne and party favours ($45-DT)($35-SS) or dance only with champagne and party favours ($20-DT)($15-SS)

THE DUKE OF ARGYLL PUB
7230 Argyll Road (Chateau Edmonton) • 465 7931
Music by the Rat Pack • Deluxe dinner buffet, party favours, prizes • Dinner at 7:30pm, entertainment at 9pm • $25

DUSTER'S PUB
6402-118 Ave • 474-5554
Music by the Boom Boom Kings • Champagne and party favours • No cover

ELEPHANT AND CASTLE
10314 Whyte Ave • 439-4545
Music by the Swill Kings • $10 (advance)

FILTHY MCNASTY'S
2nd Floor, 10511A-82 Ave • 432-5224
Luau theme • Appetizers, champagne, prizes • $15 (advance)

FOUR ROOMS
Edmonton City Centre • 426-4767
Music by the Dino Dominelli Quartet • Dinner plus champagne at midnight • Seating between 6:30 and 7 pm • $75

GAS PUMP
10166-114 St • 488-4841
Music by DJ • Dinner and dance ($35 plus tax)/dance only ($30) • Party favours at midnight • Advance tickets available until December 25

THE GRINDER
10957-124 St • 453-1709
Music by Rusty Reed and His Band • $45 (couples)/$25 (singles): includes dinner, dance and bottle of champagne; $13 (dance only)

HALO
10538 Jasper Ave • 423-HALO
Music by DJs Blue Jay and Travy D • Champagne and party favours ($5) • Dress to impress

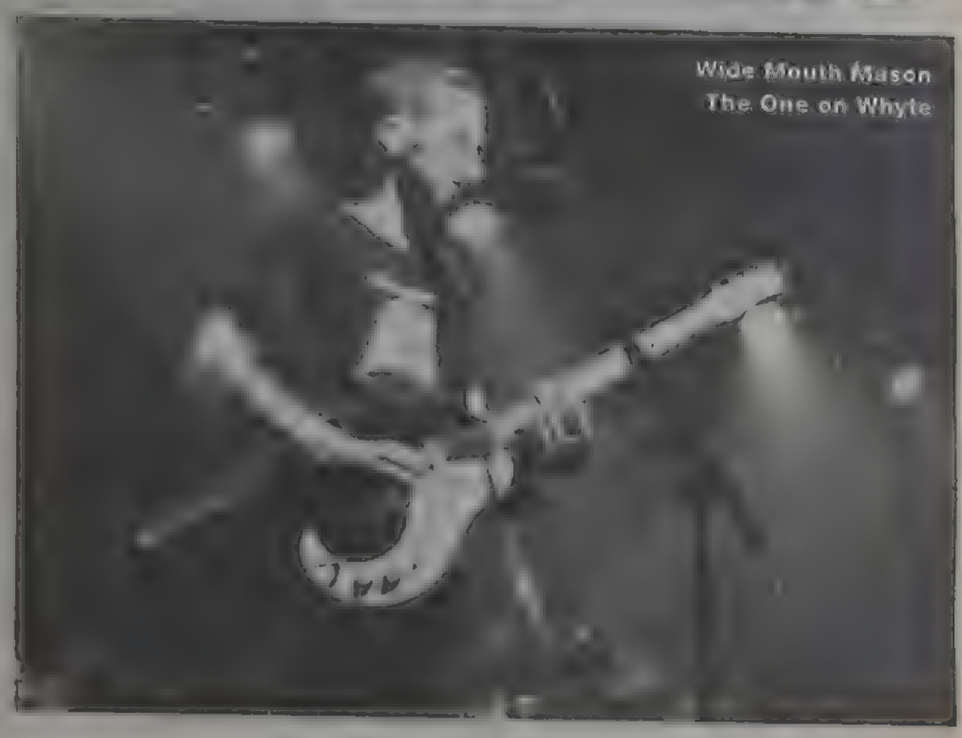
HIGH RUN CLUB
4926-98 Ave • 440-2233
Details TBA

HOLY TRINITY ANGLICAN CHURCH
10037 84 Avenue • 433-5530
Reflective and uplifting music by Ensemble de la Rue Chamber Choir (7pm) • Champagne and chocolates at intermission • $17/$12 (student/senior)

HUDSONS ON WHYTE
10307 Whyte Ave • 433-4526
Reserved seating buffet, champagne, party favours • $30 (lower price available for party and champagne only)

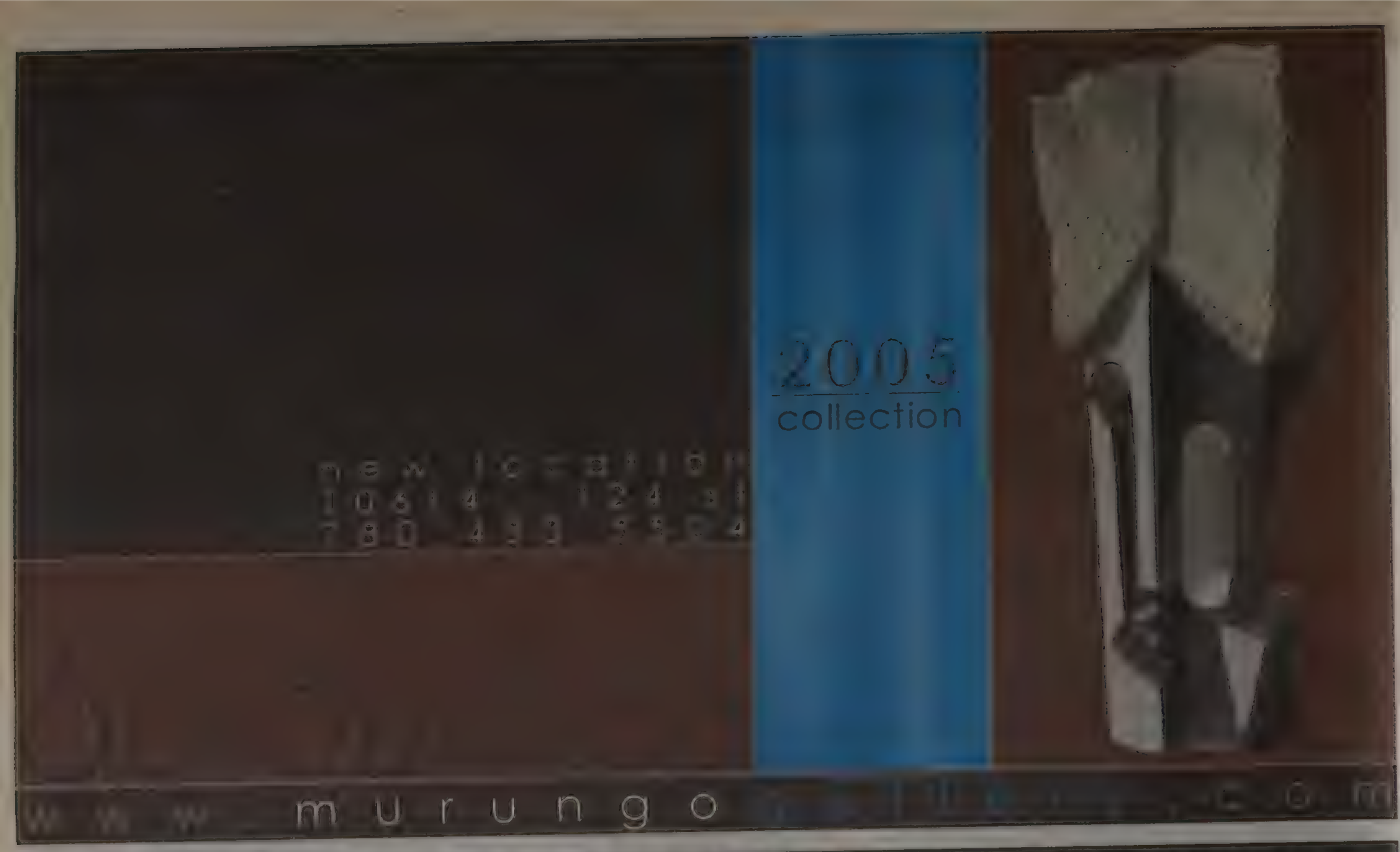
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Sam Roberts
Shaw Conference Centre


Wide Mouth Mason
The One on Whyte


Social Code
Starlie Room


The Superband
Sidetrack Café



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Be it resolved that...

Practical advice on how to make a New Year's resolution—and then keep it

BY WAYNE ARTHURSON

It happens to you every year. It used to happen to me, but since I decided to accept some of my vices as part of my personality (and thankfully I don't smoke, which I hear is a harder habit to quit than heroin), I no longer worry about New Year's resolutions. But that shouldn't stop you from cleaning up your life.

And with New Year's Eve coming up, how can you not help it? There's that sense of renewal, a feeling of rebirth, and the guilty awareness that you ate your own weight in fudge during the holidays. Maybe last year's resolutions didn't make it past Chinese New Year, but every year is a fresh start, right?

The problem with New Year's resolutions is that we usually don't have a clue what makes a reasonable, practical resolution. So we set high goals for ourselves, such as quitting smoking cold turkey (not me, mind you, but I'm not one to judge) or trying to get back down to our high-school graduation weight. (I've promised myself not to talk about that except to say that I'm the same height now that I was in Grade 12 but my pant size is... well, never mind.) Anyway, the habit of setting overly lofty goals is what prevents most of us from keeping our New Year's resolutions. So we wind up either stopping setting goals (never a good choice), or making resolutions that are ridiculously easy to keep. Like the way I give up Lent for Lent. Different time of year, but you get the idea.

So how do you keep a New Year's resolution? Well, try to avoid the temptation to clean up every bit of your act. If you try to accomplish too much at once, the moment you fail to meet one goal, you'll inevitably get so discouraged that you'll quickly fail at another and then it's domino time. You'll have better luck trying to

SELF-IMPROVEMENT

meet one or two goals or correct one or two bad habits. And if you're successful with those ones, you can always add newer resolutions later for Chinese New Year, Lent and Noruz (Persian New Year).

As I writer, I worry (really I do) about how I word things, so you should do the same with your resolutions. Don't make resolutions like "This year, I'm going to relax" because even the wording induces more stress. (It sounds like you're going to force yourself to relax or else, you maggot!) Be gentle with yourself and instead say something like, "This year, I'm going to explore new means of relaxation." That's much easier. It also suggests some sort of plan and gives you room to breathe. See? You're already exploring a new means of relaxation.

Don't make resolutions like "This year, I'm going to relax" because even the wording induces more stress.

ONCE YOU'VE FIGURED OUT which resolution you're going to tackle and how you're going to word it, then make a plan. Say you're going to explore new means of relaxation (which I should mention may also help reduce stress which could reduce how many smokes you smoke or beers you chug or donuts you swallow), then work out a plan on how you're going to explore those means.

For relaxing, you might devise a plan like this:

(1) Surf the internet to find different relaxation techniques. (2) Make a list of all the techniques that interest you. (3) Pick one of these techniques—meditation, progressive relaxation or self-hypnosis, for instance—and try one for a month. (4) Try a different technique every month until you find one you like. (5) Buy yourself a free-standing hammock and set it up in your living room or spare room. (6) Get a therapeutic massage every couple months. Check your employee benefits 'cause they might be covered. (7) Don't worry about succeeding. If you're feeling stressed about trying to relax, watch some TV, go see a movie or go out with friends for a drink or two.

You also might want to actually write down your resolution and plan of action. Stick it up on the fridge, in your locker, by your bathroom mirror—wherever you know you'll see it. That way you'll have a constant reminder of your resolution. You may want to change the wording as time passes and your goal changes.

One final note: never, and I mean *never*, make a resolution the second the clock strikes 12 on New Year's Eve. Chances are your judgment will be clouded. Besides, at midnight you're supposed to sidle up to the person you want to kiss and plant a nice wet one. And that's a resolution it'll be much more pleasurable to keep.



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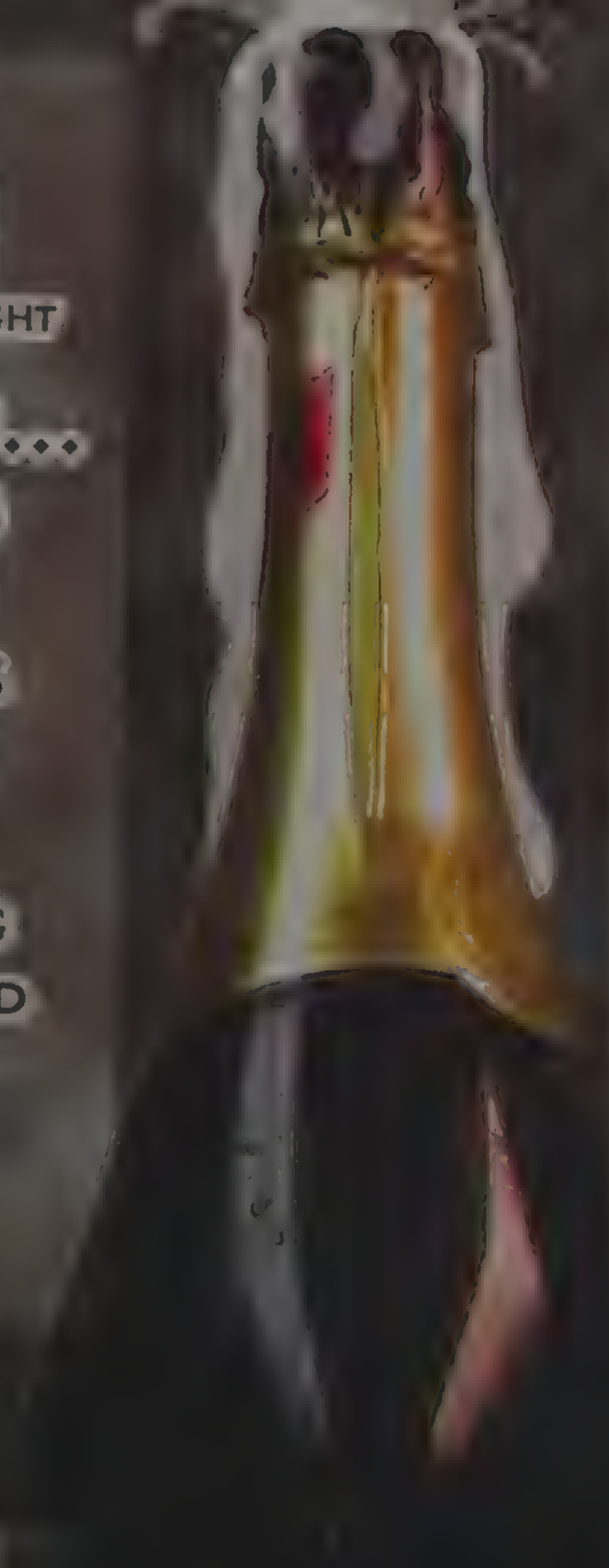
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All tomorrow's parties

If you want to host a fancy New Year's Eve party, you'd better be planning it already

BY WAYNE ARTHURSON

So you're thinking about hosting a New Year's Eve party this year? And not just a regular BYOB event, but an actual event with special foods—maybe you're even thinking about hiring a caterer and some professional entertainment. Maybe you picture this swanky affair becoming so successful that it'll develop into an annual event that your friends and associates will bug you for invitations weeks ahead of time. Well, if you are, you'd better stop thinking and get to work. New Year's is only three weeks away, and according to Brent Taylor of the Edmonton-based company Timewise Event Management Inc., you're starting to run out of time.

One of the first things you have to think about, Taylor says, is exactly who's coming. "Determine the size of the party," Taylor says, "because how many people are coming and what type of people are coming are going to determine what kind of event you're going to have. Demographics and numbers are key to everything." For example, if you're just inviting your buddies over for beer and snacks, then you don't really have to worry too much about decorations, fancy food or what music to play because you're probably already thrown plenty of similar parties. However, if you want a more

PARTYING

formal affair with a larger number of guests, then your home might not be a suitable location. You might have to rent a venue and the size and nature of the guest list will play a major role in that decision.

You might want to shell out for a DJ or a live band instead of simply plugging in your stereo and playing a *Big Shiny Tunes* compilation.

"You have to get a good picture of what you want," Taylor says. "Work out all the details that will matter—catering, decorations and all that. Get an good idea of what you're looking for. It's extremely important to write things down so you can keep track of costs. A lot of what it comes down to is budget—that's the other key item to think about. Determine your budget and determine how much is going to go into each area." For example, if it's just a house party, some phone calls and e-mails will suffice as far as invitations go. But it's a more formal affair you're planning, then something fancier (and more expensive) will likely be necessary. No matter what size of party you're thinking about, though, get people to RSVP so you can get a fair idea of the numbers.

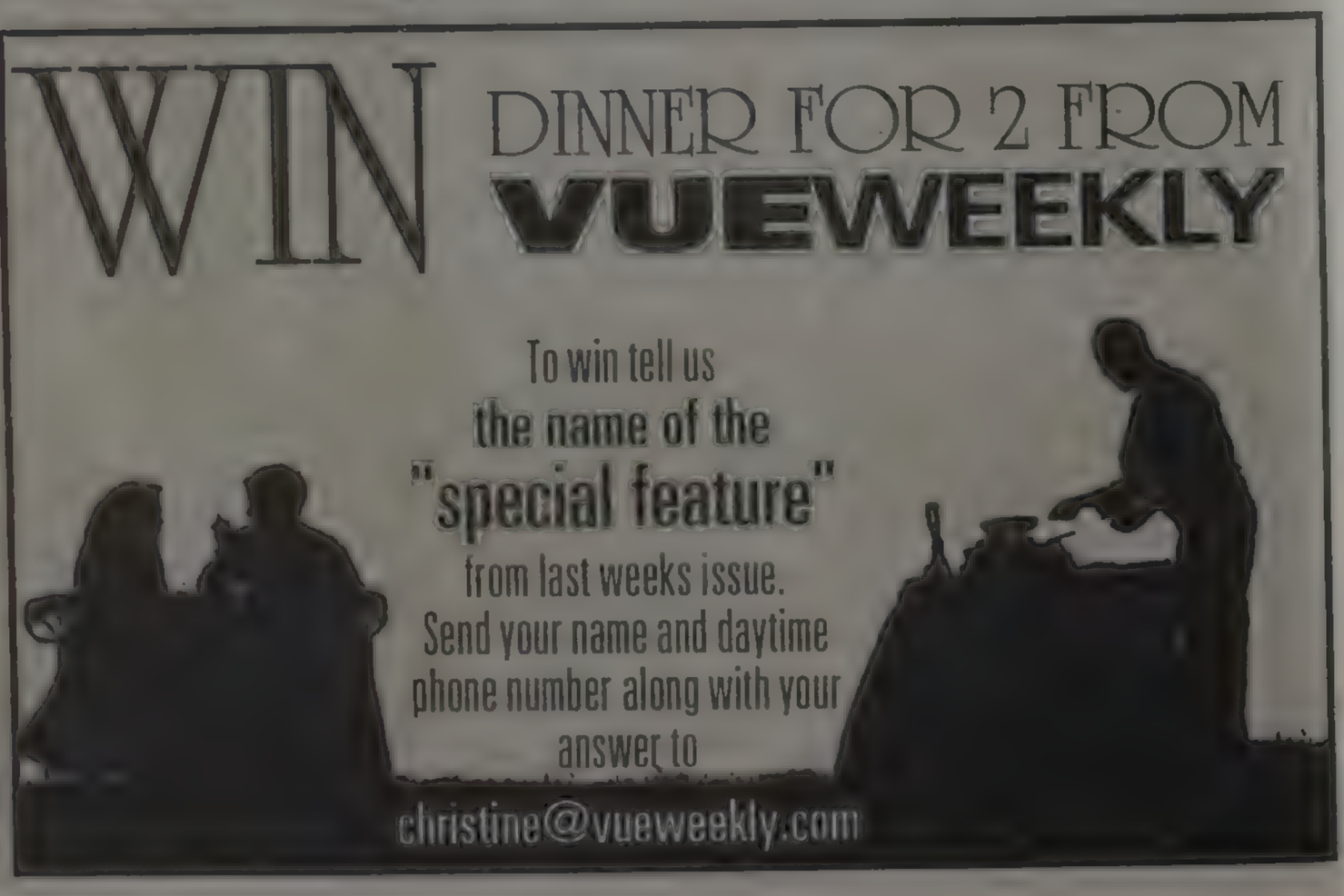
BUDGETING IS ALSO IMPORTANT for food preparation. You should decide whether you're willing to cook it all up yourself or if you'd rather hire someone to cater it for you. Catering costs more but it frees up your time to do something else. "It's all about atmosphere," says Taylor. "Again it all depends on what kind of function it is. If it's a larger event, a gala of some sort, atmosphere is 90 per cent of the show. You've got to have music, you've got to have entertainment, the proper lighting. You're trying to set a mood." In other words, you might want to shell out for a DJ or a live band instead of simply plugging in your stereo and playing a *Big Shiny Tunes* compilation.

Of course, if you're more interested in partying on New Year's Eve than playing host, but still would like to have some friends over, you may want to consider hosting a New Year's Day party. Your friends will probably have had a big night out and they would probably consider you their saviour if you invited them over for something quieter and more relaxing on January 1. Stock a table with breakfast stuff: omelets, sausage, bacon, Canadian bacon, potatoes, bread, cream cheese, roast beef and turkey from the deli—that kind of thing. You can prepare some of it yourself or buy some deli plates from the local supermarket. For guests with a hangover, have plenty of juice on hand—or try serving mimosas (orange juice and champagne), which combine the "hair of the dog" cure with an added dose of vitamin C. So soothing that the prospect of another year doesn't seem quite so daunting after all.









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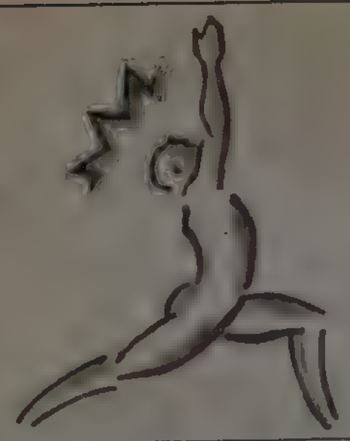
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NEW YEARS EVE

Continued from page 19

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LIONS HEAD PUB
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RENDEZVOUS
10108-149 St • 444-1822
Details TBA

THE ROOST
10345-104 St • 426-3150
Hawaiian Luau • Buffet dinner, two floors of dancing (retro downstairs, new music upstairs) • $10 (members)/$12 (non-members) • Doors open at 7pm

ROSSLYN INN AND SUITES
13620-97 St • 476-6241
Music by Hypnotizen Ride

RUM JUNGLE
8882-170 St • 486-9494
Cirque du Soleil • Champagne, party favours and prizes • $20

SAVOY
10401-82 Ave • 438-0373
Music by DJ Busy B • No cover

SAWRIDGE INN AND CONFERENCE CENTRE
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SEEDY'S
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Music by Les Tabernacles and the Blame-Its

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SIDETRACK CAFÉ
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Music by the Superband and guests • $15 (advance)/$20 (door) • Doors open at 7pm

THE STANDARD/HUDSON'S TAP HOUSE SOUTHSIDE
6107-104 St • 438-2582
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STARLITE ROOM
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SEE PAGE 31



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What are you renting New Year's Eve?

December 31 is always a depressing night—at least, if you're a movie character

BY EMILY INKPEN

Hey, thanks, Hollywood. Thanks for turning Christmas, that once-magical season when all of mankind would unite in their pursuit of a common goal of brotherhood, charity and kindness and using it as a springboard for one plasticized, generically sentimental "family comedy" after another. This year's crop of Christmas movies have been the worst bunch yet: compared to pictures like *Surviving Christmas, Christmas With the Kranks* and the dead-eyed CGI spectacular *The Polar Express*, something like *The Man in the Santa Claus Suit* looks like the work of Carl Theodor Dreyer.

VIDEO

And now even Thanksgiving is falling prey to the same deadening phenomenon, thanks to films like *What's Cooking?* and *Home for the Holidays*. Oddly enough, it seems as though New Year's Eve—the biggest, most raucous party night of the year—is the only holiday that's been able to resist this trend. There aren't a lot of sentimental New Year's Eve movies out there. In fact, Hollywood consistently portrays December 31 as a night of sadness, of romantic heartbreak, of loneliness, betrayal, disaster and incipient madness.

In other words, if you're planning a New Year's Eve DVD night, you might want to avoid renting anything that actually takes place on New Year's Eve—you'll only bring the party down. But if you're sad, lonely or incipiently insane already, I guess it would do you any harm to rent a title from the following list of the 10 Most Notable New Year's Eve Movies of All Time.

***The Gold Rush* (1925)**

Charlie Chaplin set the tone for 80 years of New Year's Eve movies with this silent classic. Everyone remembers the scene where Chaplin entertains a cabinful of guests on New Year's Eve with his charming dance routine using a pair of forks and a couple of buns, but few people recall that in fact, the scene is the Little Tramp's lonely fantasy as he sits shivering by himself in his cabin, realizing that no one has accepted his invitation to spend New Year's Eve with him.



***Sunset Boulevard* (1950)**

The New Year's Eve party demented silent-screen star Norma Desmond (Gloria Swanson) throws in Billy Wilder's Hollywood Gothic is almost as underpopulated as Chaplin's—but a whole lot eerier. One guest—creeped-out screenwriter-turned-gigolo Joe Gillis (William Holden), a few silent servants and a band playing curdled, minor-key waltzes all night long.

SEE PAGE 34

VUEWEEKLY PRESENTS

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Continued from page 19

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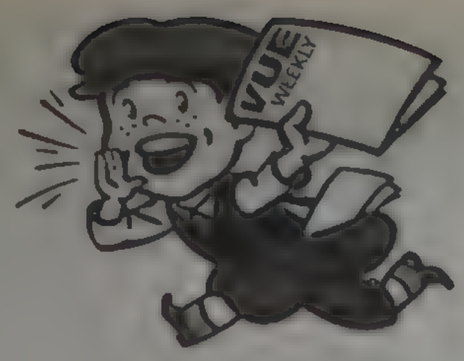
THE UNION HALL
Argyll and 99 St • 702-2582
Music by Mustard Smile • Champagne and party favours • $15 (advance)/$20 (door)

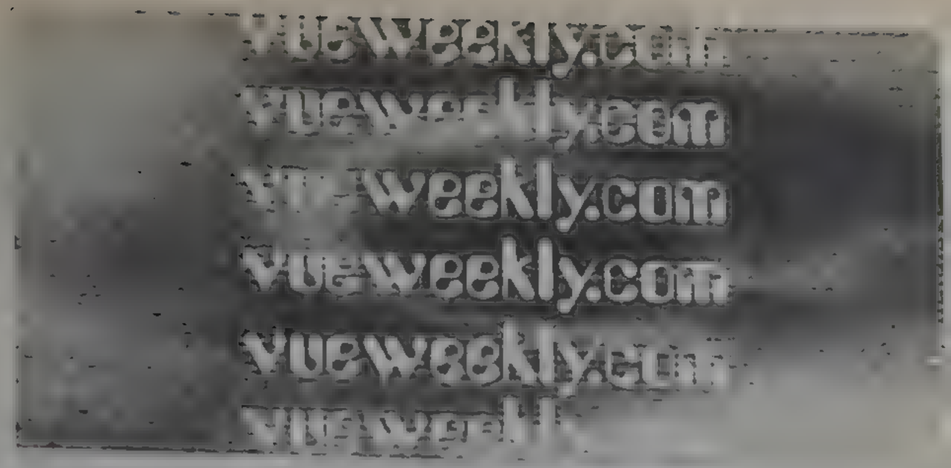
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VICTORY LOUNGE
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Operation: New Years Headbash • Music by Operation Wintermist, Sufferance and Death Toll Rising • $10

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West Edmonton Mall • 444-5300
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Honour among Eves

Why do so many different countries disagree on when to celebrate New Year's?

BY WAYNE ARTHURSON

As I get set to celebrate the arrival of 2005, I find myself thinking about the whole New Year's Eve thing in the first place. Where did it all come from and why do we celebrate the start of a New Year on January 1 when other cultures celebrate New Year's on completely different days? So I put the streamer-hanging on hold for an afternoon and decided to do some research into the history of New Year's.

History shows that the celebration of the new year is the oldest holiday celebration, first observed in Babylonia in 6,000 B.C. In those days people celebrated New Year's not in the middle of winter but at the beginning of spring. In Babylonia, the first appearance of the new moon after the spring equinox marked the beginning of the new year, the beginning of the planting season for crops or the blossoming of flowers and other plants. The celebration lasted for 11 days, each day boasting a different reason for celebration. Later, the Romans used the coming of spring for their New Year's celebration but changed when their calendar went out of sync with the sun. So in 153 B.C., the Senate declared that January 1 would be the start of the New Year.

Things were still out of sync for a few more years until 46 B.C., when Julius Caesar established the Julian calendar, pretty much the same calendar we use now. But in order to get the dates synchronized with the sun again, Julius had to let one year last 445 days before announcing a new one.

HISTORY LESSON

Romans still celebrated New Year's for several more centuries while early Christians dismissed that holiday as a pagan rite. However, as Christianity began to spread, the Church began to adapt many pagan holidays as their own and New Year's started to be celebrated under more acceptable imprimaturs like the Feast of Christ's Circumcision or the Feast of Mary. (Some Catholics still celebrate those holidays.) Western cultures only really started celebrating New Year's as an official holiday about 400 years ago.

BUT EVEN NOW, some cultures still celebrate New Year's on or around the first day of spring. In Iran, long-observed Persian traditions still prevail and even though the country is an Islamic republic, the traditional holiday of No-ruz is the major holiday the year, with 13 days of celebration. The Chinese New Year, which is celebrated in February, follows the lunar calendar and was established in 2,600 B.C. when the Emperor Huang Ti introduced the first cycle of the zodiac. Legend has it that the names of the Chinese calendar date back to when Lord Buddha summoned all the animals to come to him before he departed from Earth. Only 12 came to bid him farewell, and as a reward he named a year after each one in the order they arrived.

As for New Year's resolutions, that's tradition is almost as old as the holiday itself—ancient Babylonians also made resolutions for the New Year but instead of hoping to give up smoking and/or drinking, Babylonians made plans to return borrowed farm equipment to their neighbours.

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New Years Movies

Continued from page 30

The ultimate lousy New Year's party.

***An American in Paris* (1951)**

A rare New Year's Eve happy ending graces Vincent Minnelli's classic tribute to the music of George Gershwin. Gene Kelly is painter Jerry Mulligan, who in the final scene believes that Lise (Leslie Caron), the young gamine he's fallen in love with, has vanished from his life. His heart is so heavy, in fact, that he's standing out on a balcony, oblivious to the wild New Year's party going on behind him—and almost oblivious to the fact that Lise is standing on the street below him, having returned to him after all. A lovely scene, but you have to sit through a lot of ballet to get there.

***The Apartment* (1960)**

Another memorable New Year's Eve from Billy Wilder. Jack Lemmon's C.C. Baxter shows his true moral fibre in this classic satire of corporate life when he refuses to allow the company president (a surprisingly sleazy Fred MacMurray) to use his apartment for a New Year's Eve tryst with unhappy, easily manipulated elevator operator Fran Kubelik (Shirley MacLaine). He quits, but he wins Miss Kubelik's heart—a more than fair tradeoff.

***The Poseidon Adventure* (1972)**

I know at least two guys who watch Irwin Allen's blockbuster—one of the great, star-studded monstrosities of the 1970s—at least once a year. This story of a luxury ocean liner that turns turtle on New Year's Eve, leaving at least four Oscar winners and a whole lot of colourful character actors scrambling to safety, helped lay the template for every brainless "event movie" from *Jurassic Park* to *The Day After Tomorrow*, but hearing Stella Stevens call Shelley Winters "ol' fatass" is approximately 28 times more entertaining than any of them.

***The Godfather, Part II* (1974)**

New Year's Eve, Havana. Streamers. Music. A kiss. "You broke my heart, Fredo." Cuba falls. Gooseflesh breaks out on millions of film geeks.

***Assault on Precinct 13* (1976)**

An understaffed L.A. police station is besieged by gangs on New Year's Eve in this little-known, dazzlingly accomplished early film by John Carpenter, a clever, low-budget, grade-B variation on Howard Hawks's *Rio Bravo* that proved Carpenter's prodigious knack for staging suspenseful, witty action scenes long before *Halloween* and *Escape From New York*.

***Strange Days* (1995)**

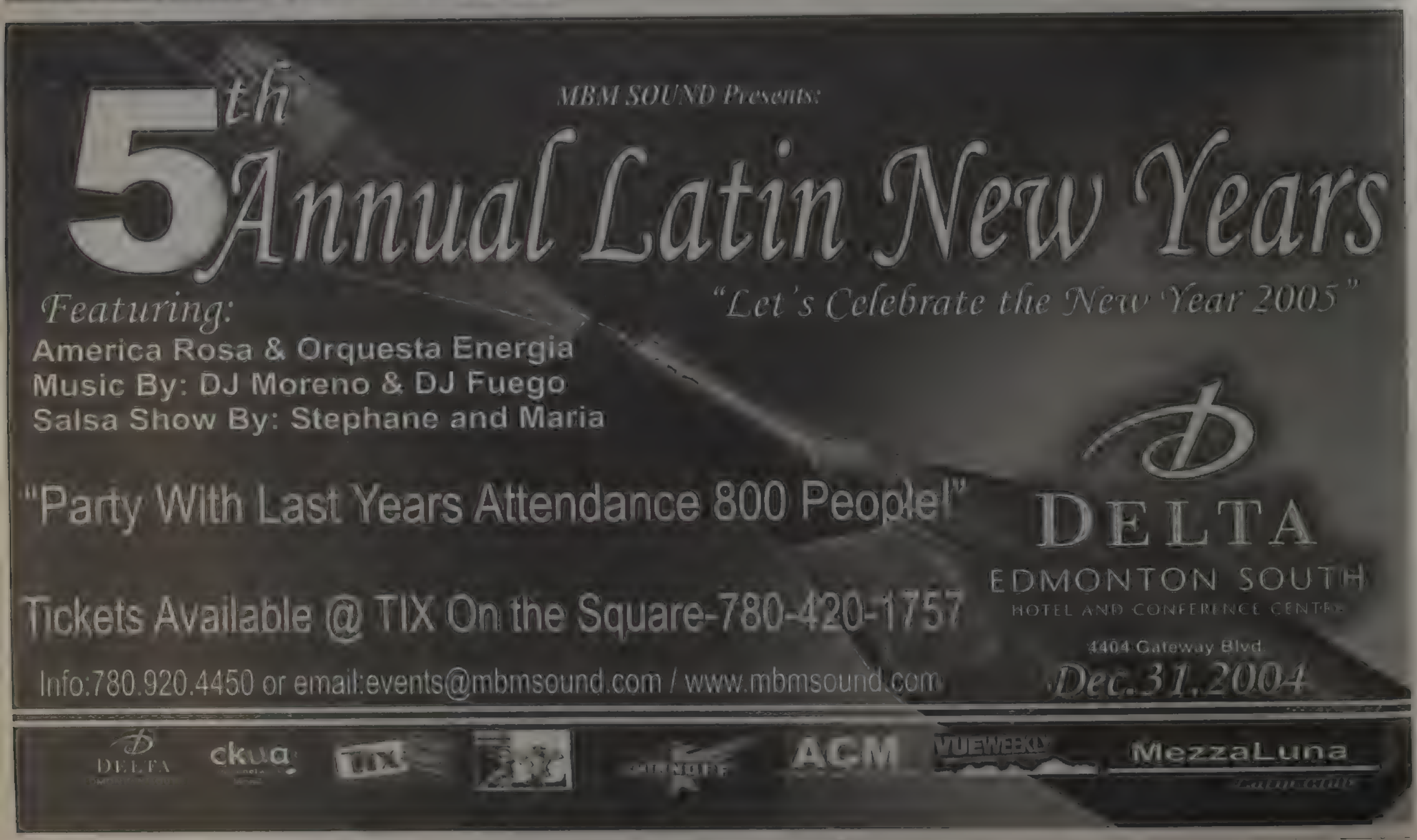
One of the biggest sci-fi disappointments of the '90s was this ambitious but muddled tale of a scuzzy dealer in virtual reality chips who gets wrapped up in a murder case in the days leading up to New Year's Eve 1999. Highlight: Angela Bassett's Amazonian hand-to-hand fight with that chick from La La La Human Steps: a musclegirl lover's wet dream. Lowlight: Juliette Lewis massacring two P.J. Harvey songs.

***The Hudsucker Proxy* (1994)**

No film has ever made more of a fetish about the clock striking 12 on New Year's Eve than the Coen Brothers' superexpensive screwball folly about Norville Barnes (Tim Robbins), a Midwest naif who gets hired as president of a thriving corporation, not realizing his appointment is part of a scheme to send their stock price plummeting to earth. But it's Norville who finds himself plummeting to earth on New Year's Eve—luckily a time-stopping miracle takes place before he can, in the words of the film's folksy narrator "squish hisself" on the sidewalk below.

***Four Rooms* (1995)/*200 Cigarettes* (1999)**

Two unmitigated all-star disasters, both set on New Year's Eve and both unfortunate products of the indie-movie glut of the late-'90s. In *Four Rooms*, Tim Roth gives one of the worst, muggingest performances by a major actor in film history as a cretinous bellboy racing in and out of four vignettes directed by the likes of Robert Rodriguez and Quentin Tarantino. And in *200 Cigarettes*, Christina Ricci, Ben Affleck, Martha Plimpton, Janeane Garofalo, Courtney Love and Kate Hudson all model their retro fashions as cute twentysomethings wandering aimlessly around New York on New Year's Eve 1981. So dull that not even a surprise cameo by Elvis Costello can perk things up.




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Marmot Basin



Take a trip to a magical land where the snow is plentiful and the beer flows like, um, wine

By TIFFANI HONEYCHURCH

Visiting Jasper in the winter months is a little like going to a different planet—a planet where teenagers decked out in Oakley gear and hopped up on nature's cigarettes are allowed to operate ski lifts, where there's always a free seat in every pub, and where people actually make small talk just to be friendly. Oh, and it's also in some sort of magical snow belt that—even when there isn't an ounce of snow anywhere else in the province—ensures ample powder for skiing by the beginning of December.

Located four hours southwest of Edmonton, Jasper is an ideal spot for city dwellers to escape during the long, dreary months of winter. Marmot Basin, which is just 19 kilometres out of town, hosts some of the best skiing in Canada when all of its 84 runs are operating.

On the Saturday morning when my tall, Dutch friend Eva Laarman and I ventured out, only about half the hill was groomed and ready to go, with most of the beginner and intermediate slopes open and almost all of the black diamonds still too treacherous to be attempted. More lifts and runs will be



daily, however, and the numbers paths had already doubled the hill opened just two weeks Since it was still early in the n, we found the snow base was very thin near the bottom of hill, so we needed to keep a n eye out for rocks, bumps and lage, but the higher up we ven- ed, the more we were rewarded th the fluffy stuff. Of course, that dn't stop us from doing at least a ple of ungraceful faceplants into e frozen tundra.

Because Marmot is divided up nto four different areas—the lower ea, the upper area, the knob area nd Fagle Ridge—it was very easy for ne, a more seasoned skier, and Eva, who's more of a green-circle newbie, to find the type of runs and views we each liked best. Not all of the areas were accessible, but there was still a great selection of runs in the hill's 1,675-acre terrain and just as many spectacular views that made us feel like we'd stepped into a whole different world.

Of course, because I'm not some kind of backcountry-type adrenaline robot who only ventures to Marmot for the alpine exhilaration of hurling myself down double black diamonds all day, I wanted to do a little relaxing between runs. Luckily, the hill hosts no fewer than three chalets, all stocked with enough artery-clogging, greasy goodness to ensure all that exercise I was doing didn't actually cause me to lose any of my finely sculpted beer belly.

SPEAKING OF BEER—and you should *always* speak of beer—there's a lot of it in Jasper. In the name of journalism, we dedicated an entire evening to sampling a pint at every pub around town, and dear reader, we've arrived at a couple of conclusions: (1) the Athabasca Hotel is Jasper's answer to Edmonton's Strathcona Hotel (only with more dead animal heads on the wall); (2) Pete's is the closest thing you're going to get to a dance club; (3) the Whistle Stop is the best place for a casual drink; and, most importantly, (4) the altitude really does affect your tolerance.

It's also worth noting that the people who work in bars around town in Jasper are incredibly friendly and give you the sort of service you thought went out with short pants. Not a single establishment charged us cover, the Whistle Stop fed the entire pub free appetizers and locals drew up chairs to make small talk everywhere we went. And no, they weren't just trying to get us to show them our moguls—they were just friendly. The whole town has a tight-knit, everyone-knows-everyone vibe, and especially now, with the snow tourists yet to show up in droves, there's a very relaxed and welcoming vibe to the entire place.

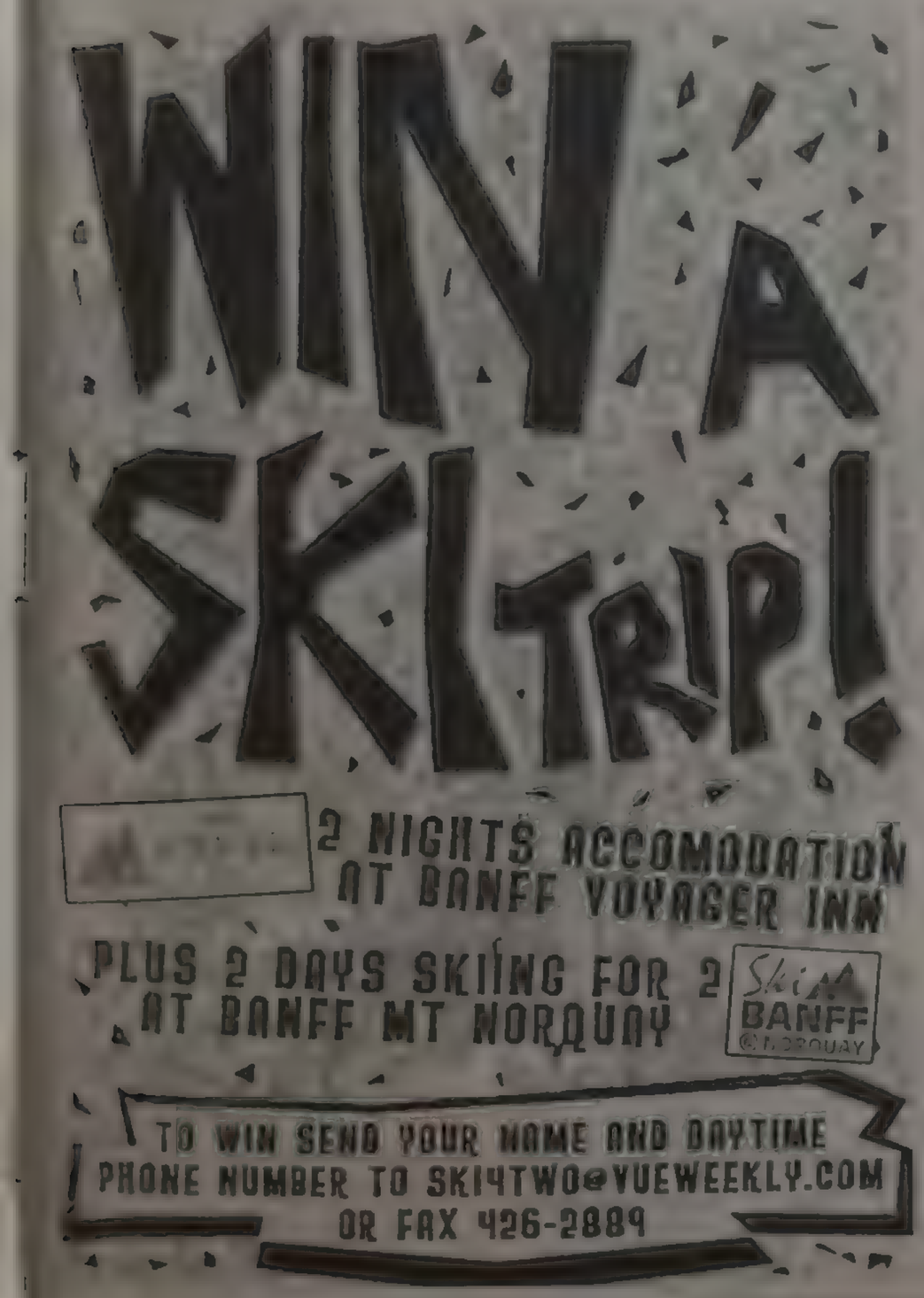
A LOT OF THE LOCALS come from all over Canada—and the world, really—to work at the pubs in Jasper, so they honestly seem to enjoy themselves both at work and at play rather than behaving like reckless meatheads on a power trip. One particularly energetic local named Christina even took it upon herself to entertain us throughout the night by escorting us to the cheapest jugs in town—the $8 pitchers at Pete's, where we numbed our skiing bruises and danced the last hours of the night away. She also told us she was a writer—she had once written a poem about a train—and even tried to coax us into playing a twisted truth-or-dare drinking game, but that's a whole different story.

After a long night, it was lights-out at our hotel, the Whistler's Inn, located just around the corner from all of the downtown nightlife. The next morning, a quick dip in the rooftop hot tub and a long rest in the steamroom rejuvenated our weary muscles and our aching heads. Then it was back to the highway to make the trek back to the reality of the city.

So, there you have it: Jasper in a nutshell. It's the little ski getaway that isn't too far away, but feels like a whole new, magical place filled with all the finest things in life: good fun, good food and good friends.

And when you speak of the beer, say something nice.









fall lines

BY WAYNE ARTHURSON

Kill the jump

The Calgary Olympic Development Corporation (CODA), the group that oversees the profits from the 1988 Olympics, has decided that the quest for glory is much more important than development of Olympic sport. In a move that surprised some, CODA has decided to cut funding to Canada's ski jumping and Nordic combined programs because its says it no longer can afford to support them.

"This is one of the most difficult decisions we have ever taken, but we cannot afford to go on," CODA president John Mills said, adding that the group has spent more than $10 million on developing the two sports since 1988. "Canada's athletes have many critically urgent needs and the international competitive bar is being raised every day by our competitors around the world. Realistically, CODA must focus our limited resources where we can have the greatest impact. We believe very strongly that Canadians want to see the maple leaf on the podium and they want to hear 'O Canada.' The kind of budget required... to displace the Norwegians, the Swiss or the Germans is considerably more than we have any hope of assembling and certainly more than CODA has capacity for. We have to put our resources where we can get the best return."

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Translated, that means that with the Winter Olympics coming to Vancouver/Whistler in 2010, CODA has decided to concentrate its funding on sports with the best chances of Olympic glory. Which is odd, since two of the most interesting events in the 1988 Calgary Olympics were the appearances of British ski jumper Eddie "the Eagle" Edwards and the Jamaican bobsled team. Both finished way back in their competitions but attracted more media attention than most of the other athletes.

Ski Jumping Canada, which oversees the two sports, was surprised by the announcement, especially since a crop of teenaged ski jumpers was introduced last January as Canada's future in the sport, which has received little attention since Horst Bulau burned up the World Cup circuit in the 1980s with 13 victories. Canada had only just returned to the world scene in ski jumping after missing the last three Olympics and finishing dead last in Albertville in 1992.

"Our program has been growing significantly stronger over the last decade, thanks in part to the contributions CODA has made," said Brent Morice of Ski Jumping Canada as members of Canada's ski jumping and Nordic combined teams prepared to leave for competition in Europe. Nordic combined comprises a ski jumping event and a cross-country skiing competition. CODA was providing $700,000 a year—$400,000 of which keps the ski jump at Calgary's Canada Olympic Park operating. "If CODA decides not to maintain the facilities, ski jumping and Nordic combined in this country will not exist," he added. "We want to compete at Whistler—we think we think Canadians would love to see 13 winter sports competing in Whistler, not 11."

One of Canada's most promising ski-jumpers, Stefan Read, is the nephew of alpine ski legend Ken Read. "He's always told me how hard it was to be on top and being one step ahead of your competition," said the 17-year-old. Read and Ski Jumping Canada are hoping for sponsors to come forward to make up the shortfall.

The Calgary Olympic Development Corporation manages a multi-million-dollar endowment fund established after the 1988 Winter Olympics and oversees many of Canada's top winter sports facilities. ◊

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How our marriage went downhill

When I decided to take my husband on his first ski trip, I should've picked a day when it wasn't raining

BY MARILYN LETTS

I am not a great skier, but I love it. Cross-country skiing is like hiking: you breathe clean air, contemplate the mountains and watch for wildlife. Plus there is the steady rhythm of the skis and the challenge of the hills. In downhill skiing there are fantastic mountain views and heart-stopping thrills and spills as you take on the steeper slopes.

When I was younger, I would phone ahead to find out when the first lift started and when the last lift traveled up the mountain, because I planned to be on both of them. And in between? Sure, you needed to use the bathroom, get a drink and eat your packed lunch, but if you planned things properly, you could do all that in a half-hour. There was no need to stop more than once. If you really needed a snack, there was lots of time to eat on the chairlift. You see, cross-country skiing requires a vehicle to get you to the trailhead, after which you can ski until the sun sets—all the hills that you have the energy to go up, you can come down. But downhill skiing requires a lift ticket. And I figure, if you are going to pay for a lift ticket, you might as well get as many trips as you can out of it.

I grew up in Calgary with the mountains just an hour's drive away. My husband, meanwhile, grew up in Edmonton, where his only skiing experience consisted of sliding down the banks of Whitemud Creek. This had not left him with a desire for more, but I was sure this was because he hadn't had a chance at *real* skiing. He loved hiking, biking and backpacking in the mountains. With the proper introduction, I was sure he would come to love skiing as well.

We had been married a year when I bought a five-day ski package with a one-hour lesson for each of us. We could book anytime during the season as long as we called a day in advance. I couldn't imagine anything more exciting. I booked our trip on a mutual day off. It was early when I woke my husband. "Time to rise and shine!" I shouted.

"It's 6 a.m.!" he moaned.

"Yes, but if we hurry we'll just make the earliest lift."

"It's my day off and you're waking me at six?"

"It'll be great. You'll see."

EVENTUALLY we got moving, but on the drive up, it started to rain. My husband looked at the weather with a questioning look. "If it's raining up there," he said warily. "We aren't skiing, are we?"

"Are you kidding?" I replied. "It's perfect. There won't be anybody else there."

And I was right. There was no one on the hill. We each got a private lesson because no one else had shown up, and there was no one in line each time we got down to the bottom. The weather was positively balmy compared to the days when I had risked frostbite to ski in -25°C weather.

MEMOIR

After our separate lessons, my husband said, "How about we go in and warm up?"

I reluctantly agreed because I knew beginner ski lessons were a lot of work. Once inside, I asked how his lesson went. "It was okay," he said. "The instructor punched holes in a garbage bag to put over my coat and then I stayed a bit drier."

For some reason, he seemed reluctant to go back out in the continuing rain, but I convinced him to take a few runs with me. On the way up the lift, he asked, "Isn't it time to go in for lunch?"

"The ride up is almost five minutes. Why don't I just get out our sandwiches?"

"I'm not eating out here. It's pouring rain, and I'm freezing."

WE COULD HAVE done way more runs, but he insisted we break for lunch in the lodge. Within 10 minutes I was ready to hit the slopes, but my husband announced he was getting a hot chocolate. "Do you want one?" he asked.

"No thanks." I waited in agony as he sipped his drink. After an eternity, we finally got back to the mountain. But only for a few more runs. He wanted to back into the lodge and relax for a bit. I couldn't take it anymore and let him have it. "You don't pay for a sit-in-the-lodge and drink-hot-chocolate ticket!" I screamed. "You pay for a lift ticket!" I turned and jumped on the lift.

He went into the lodge. And sipped hot chocolate, I guess. I was too busy skiing to notice. It was perfect. The runs were empty, the snow was soft and there were no lineups. Sure, I would have liked to have shared it with someone, but when we met at the end of the day, we both seemed happier for having some time by ourselves.

Now my husband loves skiing almost as much as I do, but he never makes the first lift of the day, never skis in the rain, and occasionally—only *occasionally*, mind you—we head into the lodge just to put up our feet. And sip hot chocolate.





The EASYRIDER Condition Report

LOCAL:

Rabbitt Hill - 50cm base, 10cm new snow, 5 lifts open
Snow Valley - 40cm base, 5-10cm new snow, all lifts and runs open

ALBERTA:

Castle Mtn - 27-85cm base, opening Dec 11 or 12th
Can. Olympic Park - 50cm base, reduced lift tix in effect
Fortress - opening TBA
Lake Louise - 2cm new snow, 60-78cm base, all lifts except Larch open
Marmot Basin - 51cm base, all lifts except the Knob chair open with 44 runs
Mt. Norquay - 65-110cm base, opening Dec 10th
Nakiska - 12-56cm base, opening Dec 11th
Sunshine - 2cm new snow, 90cm base, 12 lifts and 63 runs open

B.C.:

Apex - 7cm new snow, 86 cm base
Big White - 9cm new snow, 126cm base, 5 lifts and 42 runs open
Crystal Mtn - 38cm base, opening TBA
Fernie - 15cm new snow, 12 cm base, opening Dec 10th
Fairmont - 2cm new snow, opening Dec 17th
Kicking Horse - 70cm base, opening Dec 17th
Kimberley - 40cm base, opening Dec 18th
Mt. Washington - opening Dec 11th, 15cm new snow, 55cm mid mtn base
Panorama - 2cm new snow, 32-51cm base, opening Dec 10th
Powder King - opening Dec 11th, 100cm base, 2 lifts and 24 runs open
Powder Springs - 7cm new snow, 50-150cm base, opening Dec 10th
Red Mtn - 7cm new snow, 107cm base, opening Dec 11th, reduced rates in effect
Silver Star - 3cm new snow, 136cm base, 6 lifts and 80 runs open
Sun Peaks - 105cm base, 6cm new snow, 7 lifts and 90 runs open
Whistler Blackcomb - 12cm new snow, 121cm base, 17 runs Whistler, 15 runs Blackcomb open
Whitewater - open Dec 11th, 15cm new snow, 150cm base

The US of A:

Big Mtn - 5cm new snow, 35-127cm base, 4 lifts and 52 runs open, reduced tix rate
Big Sky - 3cm new snow, 82cm summit depth
49 Degrees - 48cm summit depth, 10cm new snow, opening Dec 10th
Great Divide Ski Area - 2cm new snow, 30cm base
Lookout Pass - 118cm sumitt depth, 25cm new snow, reduced tix rates in effect
Mt. Spokane - 125cm summit depth, 20cm new snow, 3 lifts and 11 runs open
Schweitzer Mtn - 110cm summit depth, 12cm new snow, opening TBA
Silver Mtn - 75cm summit base, 30cm new snow
Sun Valley - 22cm new snow, 95cm mid mtn base



board tips

BY JAMES RADKE

Handrail mission

Winter is upon us once again, and storms are dropping snow all over the country, creating endless opportunities for you and your snowboard to have some fun together. So it's time to drive up to the mountains, right? Wrong. Oftentimes we forget that you can snowboard anywhere it snows, not just down a mountain. So before you wake up at the crack of dawn and spend two to four hours in traffic driving to Resortland, try looking around your town for stuff to ride.

With lift ticket prices costing about as much as a Kia, unless you're hell-bent on riding powder after a storm, I say head to the rails, not the hills. Going out with your buddies and doing handrails is a blast. Sure, it can be dangerous, and I'm guessing it's probably illegal. So don't try this at home. Or at least, don't get caught.

Okay, so you've decided to skip the mountain in exchange for an urban snowboarding adventure. Just remember to let your skill level dictate the type of rails you attempt. For instance, if you've never slid a rail before, start out with something small like a coat hanger and work your way up. Take it slow and build a strong foundation on the little rails first.

The biggest problem with most rails is getting speed. There aren't too many rails with downhill runways leading up to them. Let's face facts: when you're strapped into your snowboard on flat ground, you're pretty much useless. Skateboarders can push, bikers can pedal, freestyle walkers can walk, but we're simply SOL. But don't give up hope just yet; solutions to this problem do exist.

For instance, you can have a friend (preferably two) give you a running slingshot. The problem with this technique, however, is that you will likely find yourself a bit off-balance when your friends fling you at the rail. Not a good thing. Another technique is the automobile tow-in. This method works sometimes, but is generally a giant pain in the ass. No, when it comes right down to it, nothing beats our good friend gravity and a little hill. With some tricky shovel work, a bunch of snow and a sore back, you can make a drop-in hill. Works great.

The only problem is that you might well be faced by a lack of snow to build a big enough drop-in—besides which this process can be kind of time-consuming. Often you don't have much time sliding a rail before some grown up who doesn't remember what it's like to have a good time comes and kicks you out. Sliding rails might not be for everyone, but neither are 30-minute lift lines and $50 cheeseburgers. So next time it snows, don't be afraid to take it to the streets. V



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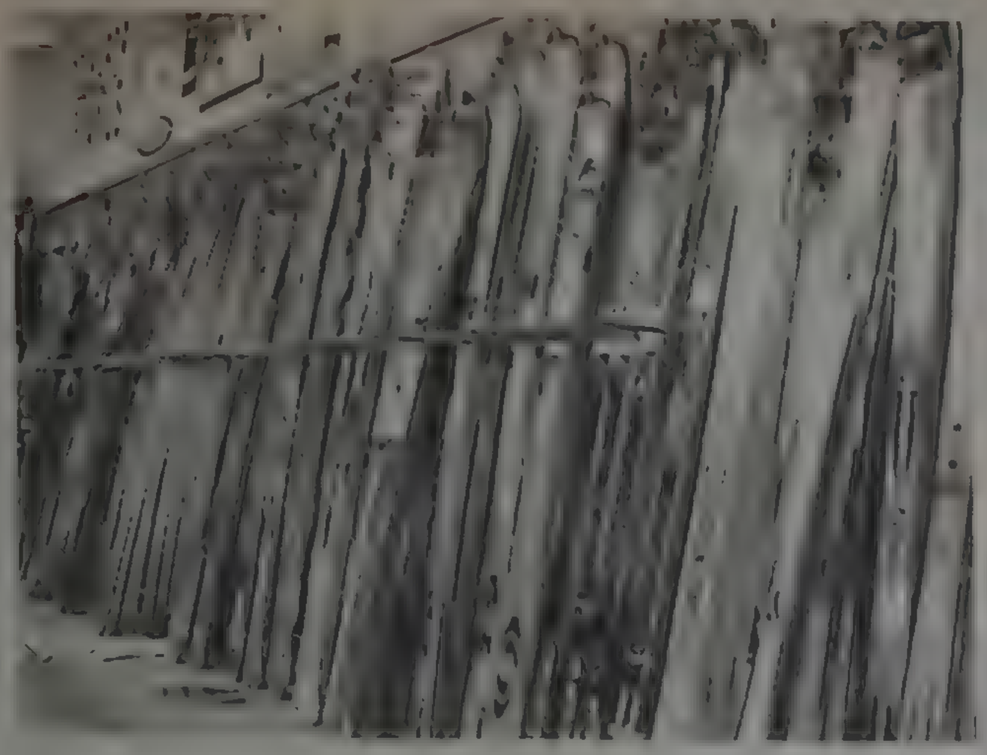
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ski tips

BY COLIN CATHREA



Buy the ski, buy the ski, buy the beautiful ski

I think this may be a big year for ski sales here in Edmonton. I can't remember a ski season when so many people have asked me what kind of skis they should buy, or mentioned they were looking. People are realizing their old skis' technology just won't cut it anymore. And when renting high-performance gear will set you back about $75 for two days, investing in a new pair of skis starts to look pretty sound economically.

Buying new equipment comes down to a simple formula: you need to accurately define your overall type of skiing, try the skis and choose accordingly. Unfortunately for the inexperienced buyer, there are more skis now than ever to choose from, especially now that manufacturers are now making skis with more specialized functions. Free skiing on a pair of slalom skis, for instance, can be tough. If you're an avid skier, you may want to keep a few different types in your bag. Most of us, however, don't have that kind of cash and want to invest in something we can get many years of use from. (I own some specialized equipment like snowblades and rock skis, but even I don't exactly have a multitude of weapons in my arsenal.)

If you buy the wrong skis, you'll be pissed off—and this pissed-off mood generally occurs when you try much better skis after settling for an inferior model. So start your purchasing process by going to the real ski shops in the city. You might luck out at one of the "department store" type of shops, but you'd be better off visiting a reputable ski shop. Keep in mind that not all hired help is cut from the same cloth—some shops hire extra staff around Christmas and I'm not sure their experience is always where it should be. Sometimes the shop techs are the best people to talk to—but most shop owners keep them locked in the back for fear of frightening customers. I know. I was one.

Some Edmonton ski shops have been around for a long time and there's a good reason why: they will cut through the bullshit and give you the straight goods. (I remember eavesdropping in one store and some of the crap I heard was amazing. I realize that some people's priorities are a little mixed up, with trivial factors like colour sitting on the top of their list, so maybe you can't always blame the messenger. But still!) You should also do some homework before going shopping—try browsing ski magazines that contain product guide editions. Most libraries have them. Try to master confusing terms like "all-mountain" and "all-terrain," which don't necessarily mean the same thing to all manufacturers.

Once your homework is complete, it's time to start the test-drive phase of the process. That's right: you need to try the skis. I can't emphasize this enough—even if it's around town at one of the river valley hills, *try the skis* Hey, if you can pick them up a SportChek for $99 and you like them, more power to you. Demo Days, when ski representatives take their new stuff out for test runs at the various hills, are becoming more and more popular. I've seen days at Marmot and Louise when four or five different manufacturers have been out on the hill.

To assess a pair of skis properly you should try them out on the same type of terrain. Pay attention to how they react to hard, fast turns and big, wide-open screamers. The bumps and the steeps will affect the skis differently. Take a notepad and jot down your observations. It's your money, so do some homework. Be honest with yourself. Most skiers spend the majority of their day on groomed runs—they might venture off into the steeps, bumps and trees for a portion of the day, but spend most of their day carving the corduroy. Ask yourself what you like to ski most of the time and find something that suits your needs.





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Edmonton singer/songwriter/pianist releases her ambitious debut CD, A Peculiar Thing. With guests LOVERTINE.

FRI 10 **JERRY JERRY AND THE SONS OF RHYTHM ORCHESTRA**
With guests BLACK COFFEE COWBOYS and MATT MASTERS

SAT 11 **JASON PLUMB AND THE WILLING**
Saskatchewan's finest!
With guests OX and THE GAURANTEED

SUN 12 **MOURNINGWOOD**
Under the covers Sundays w/ DJ DUDEMAN. Plus guests Driver

TUE 14 **THE NECKERS** CD RELEASE **CRIPPLE CREEK FAIRIES**
Calgary's rock 'n roll heavy hitters / heavy petters Double bill!
With guests HARDY DREW & THE NANCY BOYS.

WED 15 **ELLIS**
Edmonton's pop stars on the verge of becoming one of Canada's best known acts. With guests KEATING.

THU 16 **MELISSA MAJEAU & THE MUSE**
CD Release party for "The Time has Come".
With guests ROGER.

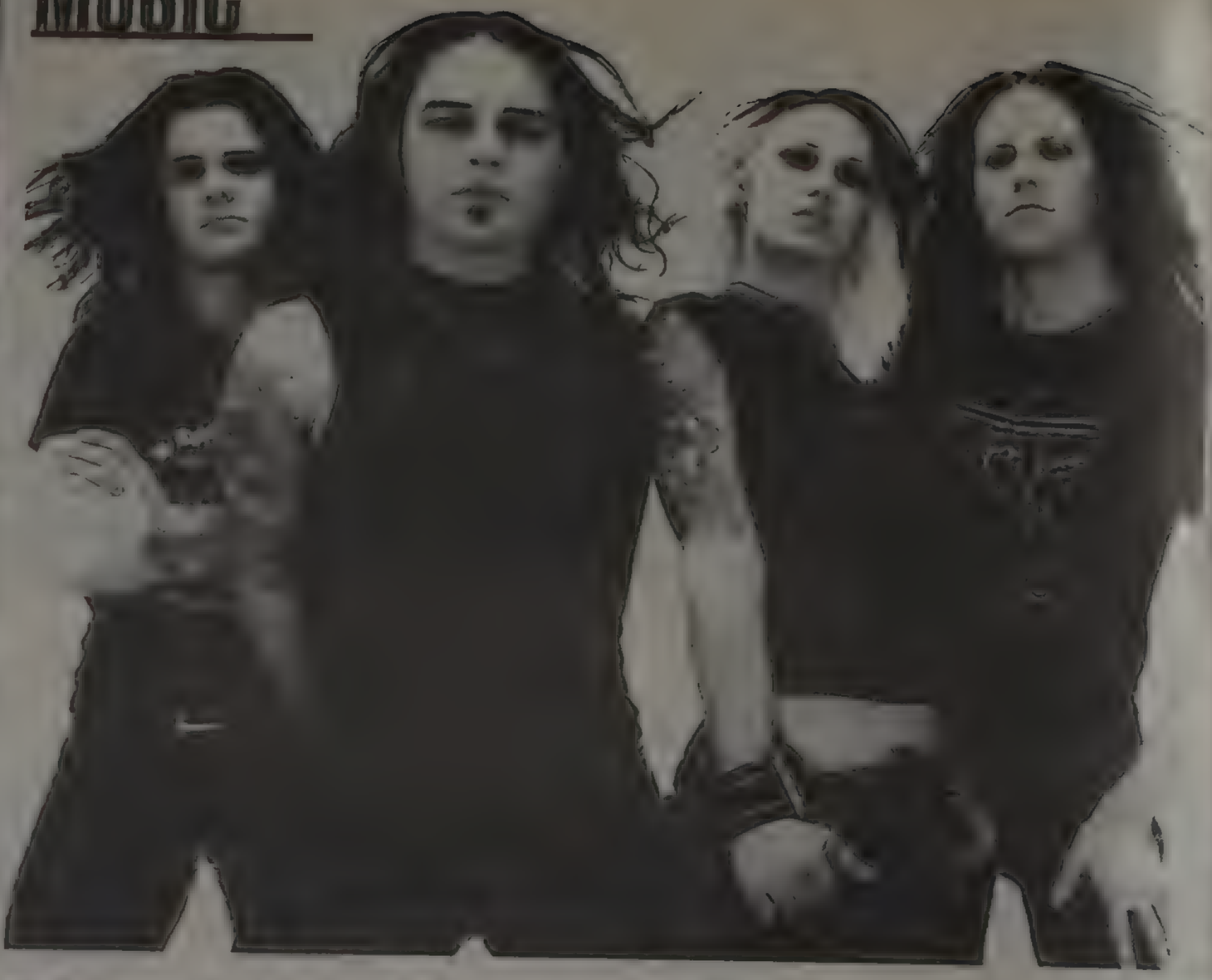
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Slouching toward *Gehenna*

The Hollow eliminates the middleman by distributing their discs via the web

BY PHIL DUPERRON

Toronto metalheads the Hollow, who are always on the cutting edge of style and technology, have just released their first download-only EP. In an effort to keep their costs down and get their heavy, progressive sound out to as many people as possible, the band is making *Ab Gehenna* available for downloading directly to people's iPods for a mere $3. And while the forward-thinking band's previous albums, *Natio* and *Vita*, were released on disc by Swarm Theory Music, they've also been freely available from their website (www.thehollow.ca) since they came out.

For singer Landru Von Merrick, the decision to put out the new recording digitally just made sense. "Its just so much cheaper if you don't have to physically make a product," he says. "We're trying to get music to people as cheap as we can. CDs are just kind of boring now anyway: why would anyone want to buy them? I have every piece of music I want on my iPod, so I've basically packed up my CDs. Why bother having them around?"

Von Merrick thinks a new, computer-savvy generation of music fans is ready for a new way to get music, and by getting it to them directly, artists may soon be able to forgo record companies altogether. "I think it's just a good way of getting it cheaper," he explains. "I guess there are still people who want to buy CDs and buy albums, but we're selling it for three dollars, you can burn it onto a CD and it comes with the artwork.

"Of course," Von Merrick continues, "there's always people who don't want things to change, but I look forward to a day where there are no record companies. If people want to buy my music, they'll buy it from me. I still say that if people want to support our band, then

PREVIEW METAL

come see us live. If you download the music and you love it, you're going to want to buy it, you're going to want to see the band or you're going to want to help the band out in other ways with shirts and other merch. CDs aren't really that much of a moneymaker for any band compared to ticket sales."

THAT'S NOT TO SAY Von Merrick only thinks about making money—quite the opposite, in fact. He just feels that eliminating the middleman can help bands reap the benefits they deserve without making fatcat record company executives rich in the process. "I view music as being my expression of my art," he says. "I never got into it to make money. I mean, making money is of course a nice thing and I guess everybody wants to do that, but for me, it's still about making the music I want to make. And a lot of bands we know out here don't have any interest in that.

"We never wanted to be unsuccessful," he continues. "We just never wanted our motivations to be monetary. I think a lot of people are just chasing this 1987 dream of the big record deal, and I don't think a lot of young bands understand the trappings that go with that. My job is making music: this is what we do, and this is what we're going to do. I just view it more like, 'I don't want to be controlled by anyone for the sake of sales.' Especially when you have a tool like the internet. If you sell a million records, how much money went into the marketing of that? If you keep it more grassroots, there's a lot of money to be made. I mean, how much money do you need?"

The band (which officially refers to itself as the Church of the Hollow) expresses their unconventional view on life and the universe through their iconoclastic recordings, including *Vita*'s 17-minute title track. But unlike the more emotionally esoteric material on their full-length concept albums, the two new songs on *Ab Gehenna* are a straightforward assault on the mind-altering propaganda machine of the music industry. "People walk around in a coma," Von Merrick concludes. "It's like nobody seems to care about this stuff." ◊

THE HOLLOW
With Under • Victory Lounge • Tue, Dec 14



Documentary turns on the radio

CKUA: Radio Worth Fighting For celebrates spunky Edmonton broadcaster

By HEATHER ADLER

The 1997 CKUA scandal is a classic David vs. Goliath tale. Well, okay, the Edmonton-based radio station doesn't tend sheep, nor has it ever been seen sporting a breezy tunic, but it did stand up to a giant of colossal proportions. Most of us are already familiar with the legendary tale: the Alberta government, who at the time owned CKUA, decided to privatize the station. Financial debaucheries soon bankrupted the legendary station and, quite abruptly, the only thing being broadcast on 94.4 FM was a high-pitched squeal. Albertan music lovers rallied together and managed the impossible: they saved the pioneering station by raising a million dollars in just two weeks. In a word, [illegible].

CKUA: Radio Worth Fighting For, which takes its name from Maryln Walters's history of the station, published by the U of A Press in 2002, is an hour-long documentary that recounts the history, the music and the fight for all of us who were too lazy to read the book or too busy to keep up with the story as it developed. And it does a nice job of it. The documentary uses a three-pronged attack to tell the story of why the fight for CKUA, Canada's oldest non-profit broadcaster, is so important. There's a straightforward history of the station (which relies extensively on Walters's research); there's a discussion of the music CKUA played and how the station's presence launched the careers of many announcers and musicians; and, of course, there's coverage of how exactly the broadcasters got back on the air.

As you'd expect, the film is bolstered by plenty of vintage footage and interviews with nostalgic old station alumni, who give a little backstory on how station got its start and what it has meant to Alberta over the years. And there are plenty of testimonials, too, from Jim Cuddy, Corb Lund, Bruce Cockburn, Maria Dunn and all the other marginalized artists you'd expect would be at the forefront of independent radio, explaining how important CKUA and other stations like it have been to their careers. It's touching in that hippie, Folk Fest group-hug kinda way.

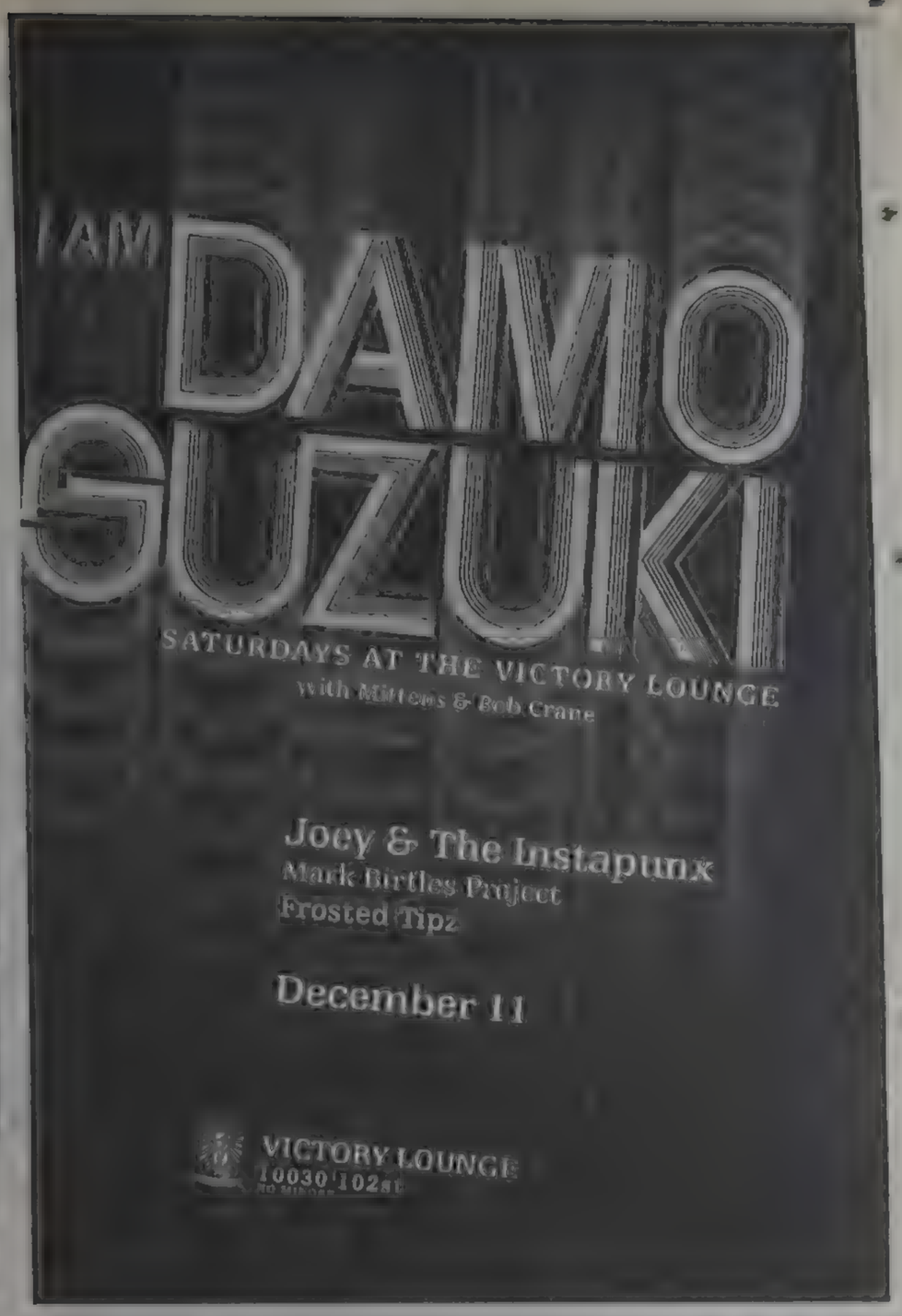
REVUE DOCUMENTARY

BUT THE REAL MEAT of the film is its account of the station's shutdown and the immense community effort that rescued it from oblivion. There aren't a lot of new facts revealed or new truths uncovered here—in fact, the film is rather vague about what exactly caused the abrupt closure. There's some talk about fiscal irresponsibility, some demonizing of the station's board members and the government, but nothing that really digs deep and boils it all down to a logical reason for bankruptcy. But that isn't really the point of the film: it's more about the importance of CKUA and, you know, why it's worth fighting for.

The most touching moments come when producers Lorna Thomas and Lisa Miller point their cameras towards the community who, among other things, sent Iris Evans, Minister of Public Affairs at the time, so many letters that she couldn't even get into her office. The rallies, the seemingly impossible task of raising a million dollars in two weeks and the dedication of the CKUA family that miraculously accomplished that goal all make for a truly inspirational tale.

In an era when most of us are so apathetic about music that we'd rather rip CDs off the internet than buy them from a store, it's touching to see how this wacky little radio station with its eclectic mix of everything from Celtic to R&B inspired so much passion in its listeners. CKUA's history, its music and the fight to keep it alive all come back to one idea: this is a broadcaster run for the people in its community. If you don't listen to anything but pre-programmed commercial radio, this documentary will give you a hint of what you're missing out on—and if you're already a CKUA lover, it's a vivid reminder of why your continued support is vital to its survival.

CKUA: Radio Worth Fighting For airs Sunday, December 12 at 6 p.m. on Bravo! and is available for purchase from CKUA (www.ckua.com).







music notes

BY PHIL DUPERRON AND ROSS MOROZ

All Milner, no filler

The Faunts • Stanley A. Milner Library Theatre • Fri, Dec 10

There's a special place in rock history for those quirky venues that have attained mythical status because of the seminal performances they've hosted: Liverpool's Cavern Club is famous for booking the Beatles; the Doors cut their teeth at the Whiskey-a-Go-Go in Hollywood; and the Ramones will forever be linked with New York's CBGB. While it's admittedly a little bit roomier than the Cavern Club and a tad more austere than CBGB, downtown's Stanley A. Milner Library may just be Edmonton's nouveau rock venue du jour. The library's theatre has been the site of several unconventional post-rock shows over the last year, and this Friday the room will play host to an ambitious evening of music from well-traveled locals the Faunts.

"It's kind of a unique venue, for sure," says Faunts drummer Paul Arnusch, just back from New York's CMJ Music Festival. "You don't see a lot of bands playing in theatres these days."

Arnusch feels the unconventional setting will allow the Faunts to recreate the lush, layered sound they pioneered on their first album, *High Expectations, Low Results*, something that's nearly impossible in a traditional live setting. "Our guitar effect rig used to be the size of a Volkswagen," Arnusch laughs, "but being on the road, we have had to learn to be as efficient as p... lately, so we wanted to try to do ... thing special for this show ... going to have a few guests c... with us to fill out the sound, ... going to be easier to create that la... ered sound, which we think will com... through a little better in a theat... venue where we have a little mo... control over the sound system ...

While it would be tempting t... this kind of show on the road, Arn... admits that the theatre concer... probably more of a one-off pro... tion. As for a more traditional ... show, the Faunts are already in ... early stages of planning their next to... with fellow local band the Fl... "We're planning a 'Flaunts' tou... spring," says Arnusch, who also pla... in the Floor. "We figure that w... going to try to tour the States ... both bands and share a van and gear.

Fans closer to home can catch the Faunts theatre show this Friday—if the... aren't scared off by the $10 cover, that

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Cradle of Filth • Shaw Conference Centre • Fri, Dec 3 • reVUE Like a goth-metal version of the Beatles' Shea Stadium, Cradle of Filth had hundreds of young girls (and boys) in corsets in front of a mainstage crowd screaming and waiting for a glimpse of their antiheroes. When the band finally hit the stage, decked out in creepy bloodsucker make-up and *Xena: Warrior* leathers, they didn't waste any time prancing about and instead got right down to the serious business of rocking out. As always, the sound was terrible from way back in the beer garden, but only a handful of fair-weather fans got back and bitched about it from there. The wise were up front with the rest of the crowd as they sweated and shook under their PVC and fishnets while Cradle delivered a frightfully good set. Edmonton is definitely a blue-collar metal town, preferring things fast and loud with no frills, but Cradle of Filth put an eerie spin on the time-tested genre, winning over a few new converts in the process. (PD)

to cover our expenses, we pretty well had to make that the price," Arnusch says apologetically. "I think [illegible] will be okay with it, but I guess we'll see. Maybe we think we're more popular than we really are." (RM)

Ain't that *Peculiar*

Colleen Brown (CD release) • With Lovertine • Sidetrack Café • Thu, Dec 9 It's been a long time coming, but local singer/songwriter Colleen Brown is finally ready to release her debut disc, *A Peculiar Thing*. She started recording it a year and a half ago in a friend's basement, but peculiar circumstances have moved the project to several different locations, including Banff and producer Doug Organ's home studio. A break-in at Organ's place delayed production after he lost valuable recording equipment, but nothing that wasn't replaceable. "We didn't lose any information," says Brown. "I don't know how they missed his computer; luckily, that was one of the things that didn't get stolen, but that was one of the setbacks."

Time itself also seemed to be working against Brown. After recording many of the vocal tracks early on in the project, she realized something had changed. "I basically went through a second puberty and my range is now several notes lower than it used to be," she says. "That was another one of the challenges with getting the CD done." It's natural for women in their early 20s to go through a vocal change, but for Brown, it meant tossing the early recordings and starting again from scratch.

Brown's lush, supple voice has evolved while singing her own delicately moving songs, but it owes some of its power to the time she spent belting out rocking covers with her side project, the Kit Kat Klub. Her voice and keyboards will be the driving force behind the release party, but Brown will be joined on stage by some of the musicians that helped make the disc a reality, including Organ, bassist Jay Cairns, guitarist Peter Belec and drummer Greg Ferguson. (PD)

An Anonymous tip

Santas Anonymous "Rosebowling for Christmas" • With Ben Sures, Tippy Agogo, Bill Bourne, Mary Thomas, Terry Morrison, John Henry Band, Ann Vriend, Raygun Cowboys, Dustin Cole, Mike McDonald, Chris Smith and Swampflowers • Rosebowl Lounge • Sun, Dec 12 After a dozen years as host of the Rosebowl's annual fundraiser for Santas Anonymous, local musical patriarch Mike McDonald has handed over the reins. He'll still kick the night off with a song or two as he's always done, but family and work obligations will keep him from organizing the event from now on.

Luckily, when Swampflower Gail [illegible] found out about McDonald stepping aside, she decided the show must go on. "I told them I would do it," she says. "I think it's a wonderful thing, and it's already established. It's kind of a tradition, and I just felt it needed to keep going. I asked Mike and he gave me his blessing; he was really happy, actually, that somebody was willing to take over. I've never organized anything like this before, so to step into his shoes and see how much work it actually is, I can see how after 12 years, enough is enough."

The event is more than a concert; every year tons of wicked prizes are raffled off to raise money for the charity, and as always, people are encouraged to bring along toys to help make Christmas brighter for underprivileged kids and their families. This year, organizers will also be accepting non-perishable food donations on behalf of the Food Bank. "Santas Anonymous is still our main focus," Treleaven says, "but people have to eat too, you know. If you only have 10 bucks to your name and you want to come, why not bring a can of beans or something?" (PD)

Culture Jammers

Victory Jam (hosted by the Cory Woodward Band) • Victory Lounge • Wed, Dec 15 The phrase "open stage" probably conjures up a pretty disparate set of memories for anyone who's ever participated in one. At its best, an open stage night turns into an all-night jam, with different musicians playing off each other and creating something entirely new. Sadly, more than a few open stages end up becoming a parade of awkward, amateurish performances that embarrass the audience as much as the musicians.

"When they're good, they're good," agrees Cory Woodward of the Cory Woodward Band, the host of this week's Victory Jam open stage at the Starlite Room's Victory Lounge. "When they're not... well, I feel you can learn something from anyone's performance, no matter what level they happen to be at."

Woodward won't venture a prediction as to which category the performances at this week's jam will fall into, but he does say he's expecting a more interesting lineup than most open stages in town, partly because of the Victory Jam's unique mandate. "My experience with most jams around town is that they tend to be more blues- or folk-oriented," Woodward says. "This one sounds like it's more of an indie-rock open stage, which is something that you don't see too much of here in Edmonton."

Since the Cory Woodward Band has only played a scant two shows together, Woodward sees the Victory Jam as a more comfortable learning environment for the group than headlining a high-profile show. "In this kind of environment," he ways, "you get to open yourself up to other people performing, watch what they're doing and learn from them. That's the only way I've ever learned anything to do with music—it's the school of life, I suppose."

That said, the band, whose members are all between the ages of 25 and 32, often finds "life" to be more of an obstacle than a teacher. "Real life gets in the way of the band a lot," Woodward admits. "It's like anything else artistic: whether you're an artist or an actor or a musician, you end up having to make a living doing something else and still find time to grow artistically."

Woodward hopes the Victory Jam will be a chance to do some of that growing. "We're really just in the beginning stages, finding our feet and finding our sound," he says. "That's why an open stage is a cool thing for us to get to do right now—as long as we don't embarrass ourselves, that is." (RM)



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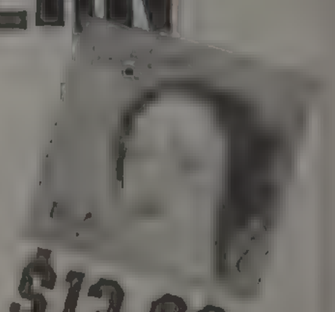
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2. Neko Case-The tigers have spoken (Mint)
3. Neil Young-Greatest Hits (Reprise)
4. Madeleine Peyroux-Careless Love (Rounder)
5. Alison Krauss & Union Station
   Lonely runs both ways (Rounder)
6. Tom Waits-Real gone (Anti)
7. Leonard Cohen-Dear Heather (Sony)
8. OST-Thinking XXX (Emperor Norton)
9. Ben Harper & the Blind boys of Alabama
   There will be a light (Virgin)
10. Rufus Wainwright-Want two (Dreamworks)
11. Elliot Smith-From a basement on the hill (Anti)
12. Tegan and Sara-So Jealous (Superclose)
13. OST-Ray (Warner)
14. K.D. Lang – Hymns Of The 49th Parallel (nonesuch)
15. Social Distortion-Sex, love & rock 'n' roll (time bomb)
16. Aimme Mann-Live at St Ann's Warehouse (Superego)
17. Blues Explosion-Damage (Sanctuary)
18. A Perfect Circle-eMOTIVe (Virgin)
19. Chip Taylor & Carrie Rodriguez
    Angel of the morning (TMG)
20. J.J. Cale -To Tulsa and Back (santuary)
21. Pearl Jam-Rearview mirror (Sony)
22. Interpol-Antics (Matador)
23. Gwen Stefani-Love angel music baby (Universal)
24. Ray Charles-Genius loves company (Concord)
25. Rammstein-Reise Reise (Universal)
26. Mark Knopfler-Shangri-La (Mercury)
27. Pinback-Summer in Abaddon (Touch and Go)
28. Brian Wilson-Smile (Nonesuch)
29. Harry Manx-Road ragas (Dog my cat)
30. Cake-Pressure chief (Columbia)

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THU
LIVE MUSIC

ARDEN THEATRE Rankin Sisters; 7:30pm; $30; tickets available at Arden Theatre box office, TicketMaster 451-8000

ATLANTIC TRAP AND GILL Jay Willis

BACKSTAGE TAP AND GRILL Open stage jam; 8pm-midnight

CARGO AND JAMES TEA SHOPPE Open stage hosted by Ron Taylor; 7:30-10pm

CASINO YELLOWHEAD Robin Kelly, Thomas Alexander (tribute show)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

CHRISTOPHERS Open stage hosted by Alberta Crude; 6-10pm

DRUID Wynter Thursdays open stage

THE DUKE OF ARGYLL PUB Steve Hall, no cover

DUSTER'S PUB Jam hosted by Brian Petch

EASTBOUND EATERY AND SAKE BAR Mariko, (electronica); 8pm

53 L'ATTITUDE Dominisimo (Latin jazz); 9-midnight

FOUR ROOMS Don Berner

THE GRINDER Open stage hosted by Rusty Reed; 9-midnight

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12 30am

J.J.'S The Kelsey Fry Band

SIDETRACK CAFÉ Colleen Brown (CD release party), Lovertine; 8pm; $7 (door)

URBAN LOUNGE Sinclair; $5

CLASSICAL

WINSPEAR CENTRE *Messiah* Presented by the Edmonton Symphony Orchestra; 8pm; $27-$[illegible]

DJS

THE ARMOURY Vintage Thursdays, retro rock, dance and old school hip hop

AZUCAR NIGHT CLUB Urban Nights: Elephant Man: after concert party with DJ Touch It

BACKROOM VODKA BAR Animation Station: Trip hop, drum 'n' bass with MC Deadly Gundam, Dale Force

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thump, Intronica with the DDK Soundsystem

COWBOYS House with Ryan Wade and guests (patio)

DECADANCE Soul Heaven house with Tripswitch, Sweetz, T-Bass, Alvaro, Femme Funk, Rezdnt Funk

DEWEY'S Hip Hop 101: with Jsmilz

ELEPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

ESCAPE ULTRA LOUNGE Thursday Ladies Night: Top 40, R&B, retro with DJ Shocker

FILTHY McNASTY'S Punk Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite, Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

NEW CITY LIKWID LOUNGE Rub-A-Dub Thursday: rocksteady, dub reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY SUBURBS Progressive/retro/new wave with DJ Miss Mannered and guests; no minors

POWER PLANT Crush On Fridays: Top 40 with DJ Redpoint

RATTLESNAKE SALOON DJ Butter

RENDEZVOUS Metal Night with DJ McNasty

THE ROOST Rotating shows: Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; $1 (member)/$4 (non-member)

SAVOY Funk and downtempo with Ben Jamin

SEEDY'S DJ night

SIDETRACK CAFÉ Night Watch with Russell Gragg

STARLITE ROOM Dieselboy, Slim Pickins, Degree, Uhatcat, Dreadnaught, Matt Hatter, Icon, Snow; 9pm (door); $18 (adv); ticketa available at Foosh, Colourblind, Underground (WEM)

STOLLI'S ON WHYTE Top 40 dance, R&B

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams jam with Spincycle, Invinceable, J-Money, Sean B

VICTORY LOUNGE NRMLS WLCM: Electro synth pop hip hop with DJ Nik7 and guests; 9pm

YOUR APARTMENT Jammers: open stage hosted by Katieo; 8pm

FRI
LIVE MUSIC

ARDEN THEATRE Rankin Sisters; 7.30pm; $30; tickets available at Arden Theatre box office, TicketMaster 451-8000

ATLANTIC TRAP AND GILL Acoustoholics

BLIND PIG PUB AND GRILL SlowBurn (blues/rock); 9.30-1:30am

CASINO EDMONTON Shawndel (country/rock)

CASINO YELLOWHEAD Robin Kelly, Thomas Alexander (tribute show)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

THE CIRCLE R Dance to White Ave (rock)

THE DUKE OF ARGYLL PUB Steve Hall, no cover

FOUR ROOMS Don Berner

THE GRINDER Duane Sparks Project

JEFFREYS CAFÉ AND WINE BAR Pattu Emme and Dave McMath (pop, jazz); 7:30pm; $5

J.J'S Five Star Affair (rock)

NEW CITY LIKWID LOUNGE Drive By Punch, The Hollywood Ending, Down East Dav

PLAYBACK Mr. Lucky (blues/roots); 9.30pm-1:30am; no cover

RED'S 10 Inch Men; 9pm

SEEDY'S Water Thin Mint, Tumblin' Dick Weeds; $6

SIDETRACK CAFÉ Jerry Jerry and the Sons of Rhythm Orchestra, Black Coffee Cowboys, Matt Masters; 8pm, $10 (door)

URBAN LOUNGE Tailspin; $5

YARDBIRD SUITE Anniversay Celebration Featunng Tommy Banks, Ron Johnston, Ken Chaney (piano), P.J. Perry, Jim Pinchin (saxes), Judi Singh (vocals), Bobby Cairns (guitar), Bob Tildesley (trumpet), Mike Lent And John Toulson (bass), Tom Doran, Tom Foster (drums); 8pm (door), 9pm (show); $26; tickets available at TicketMaster 451-8000

ZENARI'S The Vane Trio

CLASSICAL

CONVOCATION HALL Faculty and Friends: Guillaume Tardif (violin), Joachim Segger (piano); 8pm; $15 (student/senior)/$20 (adult); tickets available at TIX on the Square 420-1757

WINSPEAR CENTRE *Messiah:* Presented by the Edmonton Symphony Orchestra; 8pm; $27-$[illegible]

DJS

THE ARMOURY Top 40/dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Top 40 with DJ Arrowchaser

CAFÉ SELECT Funk and downtempo with DJs Tryptomene and Slacks

CALIENTE NIGHTCLUB Urban with Black Empera, Invinceable, Q.B. and guests

COWBOYS Ladies Night: top 40

CRISTAL LOUNGE Affaire Illicite: industrial noise, neoclassical with Verlaag and Xerxes

DANTE'S WORLD PUB Powerhouse Fridays: dance and retro with Zack and Johnny Staub (Power 92); **Upstairs in the Skylounge:** soulful house with Ryan Wade and guests; over 23; dress code

DEWEY'S Outrageous Fridays: hip hop, urban with JSMILSZ

DONNA Silk: house with Winston Roberts and guests

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE Freedom Fridays: Top 40, R&B, retro with DJ Shocker

FILTHY McNASTY'S Shake Yo' Ass with DJ Serial K

FOX PUB Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Chrstian

GUILTY MARTINI DJ Jeff

HALO Mod Club: Indie rock, new wave, '60s soul, Bntpop with DJs Blue Jay and Travy D

IRON HORSE Urban Dance Party: with DJ Loose Cannon

THE JOINT Fresh Fridays: Urban by Urban Metropolis Sound Crew

KROBAR Rock, metal, rock with DJ Matty; 9pm

NEWCASTLE PUB AND GRILL DJ Shawn Z

ORLANDO'S II PUB AND GRILL Music with DJ V; 9pm

POWER PLANT Crush On Fridays: Top 40 with DJ Redpoint

RATTLESNAKE SALOON DJ [illegible]

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak **Downstairs:** DJ Jazzy; $4 (member)/$6 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SIDETRACK CAFÉ The Jay and Jay Show with Jay Hannley and Smilin' Jay Willis

THE STANDARD Triple X Fridays: top 40/dance

STOLLI'S ON WHYTE Top 40 dance, R&B

STONEHOUSE PUB Alternative house, hip hop, top 40 with DJ Rage and DJ Weezie; 9pm

VICTORY LOUNGE Vindictive Metal Fridays with Vindictive Bastard

Y AFTERHOURS House/breakbeat with Tripswitch, Sureshock, MC Flopro, LP, Juicy, Dragon, Old Bitch; 18+

YOUR APARTMENT House with DJ Tomek

SAT
LIVE MUSIC

ATLANTIC TRAP AND GILL Acoustoholics

BLACK DOG FREEHOUSE Hair of the Dog: James Alex Murdoch; 4-6pm; no cover

BLIND PIG PUB AND GRILL SlowBurn (blues/rock); 9.30-1:30am

BUD'S LOUNGE Open jam with Lorne Burnstick; 7:30-11:30pm

CASINO EDMONTON Shawndel (country/rock)

CASINO YELLOWHEAD Robin Kelly, Thomas Alexander (tribute show)

THE CIRCLE R Dance to White Ave (rock)

THE DUKE OF ARGYLL PUB Steve Hall, no cover

DRUID Harpdog Brown and the Bloodhounds; 4-7pm

FESTIVAL PLACE The McDades (Celtic); 7:30pm; $24 (cabaret)/$22 (theatre seats); tickets available at TicketMaster 451-8000; Festival Place box office 449-3378

FOUR ROOMS Don Berner

GOLDEN HARVEST MINISTRIES CHURCH Sam's Gospel Coffee House: free

J.J'S Five Star Affair, Unencumbered (rock)

MULTICULTURAL CENTRE Parkland Bell Intermediate Handbell Choir, 1:30-2pm; Paul and Lynn Fletcher (Christmas music), 2-3pm

O'BYRNE'S Chris Wynters and Scott Peters; 3-6pm;

PLAYBACK Mr. Lucky (blues/roots); 9:30pm-1:30am; no cover

POWER PLANT Stillframe, A Last Goodbye, Mooseknuckle; no minors; 8pm (door); $7

RED'S 10 Inch Men; 9pm

SEEDY'S Jetprojectlabs, Dual; $8

SIDETRACK CAFÉ Jason Plumb and the Willing, Ox, The Guaranteed; 8pm; $8

STARLITE ROOM Crusty X (A Decade Of Dirt Premiere); Licensed, no minors; 8pm (door); $15; tickets available at TicketMaster 451-8000

URBAN LOUNGE Tailspin; $5

VICTORY LOUNGE I Am Damo Suzuko: The Phi Effect, Savannah's Diary, Third Time Charm

YARDBIRD SUITE 20th Anniversay Celebration: Featunng Tommy Banks, Ron Johnston, Ken Chaney (piano), P.J. Perry, Jim Pinchin (saxes), Judi Singh (vocals), Bobby Cairns (guitar), Bob Tildesley (trumpet), Mike Lent And John Toulson (bass), Tom Doran, Tom Foster (drums); 8pm (door), 9pm (show); $26; tickets available at TicketMaster 451-8000

CLASSICAL

ARDEN THEATRE Ready Set Christmas: St. Albert Little Singers, St. Albert Children's Choir, The St. Albert Youth Singers; 2:30pm; $7; 939-3070

HORIZON STAGE The Spirit of Christmas; 7 30pm

McDOUGALL UNITED CHURCH Wintersong: Kokopelli Choir; 2pm and 8pm; $15 (adult)/$13 (student/senior)/$8 (child 6-12)/child under [illegible] tickets available at TIX Square 420-1757

WINSPEAR CENTRE Youth Orchestra, Jubil of Concordia; 2pm; $1 (adult)/$10 (student [illegible] tickets available at TIX o Square 420-1757, 436 door

WINSPEAR CENTRE A Featunng Ivars Taunns (conductor), soloists Ar Monoyios, Vicki St. Pierr Muller, Nathan Berg, the Camera Singers, and t Chamber Choir; pre the Edmonton Sympl Orchestra; 8pm; $27-$6

DJS

THE ARMOURY Top 40

BACKROOM VODKA BAR Flava: hip hop with S and Echo

BILLY BOB'S LOUNGE Mouth Entertainment

BLACK DOG FREEHOUSE Brendan's Sausage Party indie rock with DJ Ballho

BOOTS Flashback Satur retro dance, house with D

BUDDY'S NIGHTCLUB A dance with DJ Arrowchaser

CRISTAL LOUNGE Urban wit Phat Kat (Toronto), DJ Sl Sean, Invinceable Bomb Sq and guests

DANTE'S WORLD PUB R&B dance, and retro with Frank Tank; **Upstairs in the Skylounge:** soulful house 23; dress code

DEWEY'S A Decade Under the Influence: French pop, mod, '6 pop with Jesse and Chris

DONNA Deep lounge h with Sam Pillar, Bryan Bec guests

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE Evolution Saturdays: Top 4 R&B, retro with DJ Shocker

FILTHY McNASTY'S Shake Yo Ass with DJ D-Lusion

FOX PUB Top 40, retro da music

GAS PUMP Top 40/dance w DJ Christian

GUILTY MARTINI Houseon with DJ Sunny

IRON HORSE Urban dance p with DJ 420

THE JOINT Get a Nightlife: top 40/dance/urban

KROBAR Rock, metal, rock with DJ Matty; 9pm

NEWCASTLE PUB AND GRILL DJ Shawn Z

NEW CITY SUBURBS Saturday S.U.C.K.: Punk/alt/pop/dance with Blue Jay and Nikrofeel

ORLANDO'S II PUB AND GRILL Music with DJ V; 9pm

RATT (ROOM AT THE TOP) Saturday Game Nights with D Knegs

RATTLESNAKE SALOON DJ Butter

THE ROOST Upstairs: Mod theme parties, new music wit DJ Jazzy **Downstairs:** Retro music with DJ Dan and Mike, $4 (member)/$6 (non-member)

ROXY ON WHYTE Session Saturday: dance/R&B, hip hop with DJ Extreme

SAVOY Deep house with Winston Roberts

SIDETRACK CAFÉ Night Watch Rock/roots/reggae with Mick Sleeper

STOLLI'S ON WHYTE Top 4 dance, R&B

STONEHOUSE PUB Top 40 w DJ Clay

TONIC AFTER DARK Uncensored Saturdays: hip hop, old school with Metropolis Sound Crew

TWILIGHT AFTERHOUSE House trance with Eric Fe Travis Matteson, DJ K-Bo

...Corinchee, Big ... STIX, Jeff Hicks, Gryffin,

Y AFTERHOURS House/trance ... Chocolate Juicy, Ryan Wade, ... Anthony ... Eden, 18+

...UR APARTMENT Hip hop, ... with JMK and ...

SUN
LIVE MUSIC

...UND PIG PUB AND GRILL ... with Carmen Cook

...LACK DOG FREEHOUSE ... Alternative Jazz ... by Rubim de ... and guests, no ...

CARGO AND JAMES TEA ... stage with Bob ... 7-10pm

...NVOCATION HALL Armoury ... singer songwriter), ... student/senior)/ ... available at ... 1757, ... Panadena ... Travel Café

ECCO PUB ... jam session ... by Friend ... 8pm

FOX PUB A World Asleep ... Transit Radio (punk), ... rhythm (show), DJ (midnight)

O'BYRNE'S Joe Bird's line jam; 9:30pm

PIG 'N' WHISTLE Blues rock jam hosted by Loren Burnstick; 5-9pm

ROSEBOWL Jam with Mike McDonald; 10pm

SIDETRACK CAFÉ Under the Covers Sundays: DJ Dudeman, Mourning Wood, Driver; 9pm; ...

CLASSICAL

ARDEN THEATRE Sing We All Noel: St. Albert Singers, St. Albert Women's Vocal Ensemble; 2:30pm and 7:30pm; $10; 459-...

CITY HALL Miracle on the Square: Edmonton Kiwanis Singers, Little Dickens Children's ... Saxophone Quartet; 2pm; free (donations to the Food Bank)

McDOUGALL UNITED CHURCH Festive Brass Comedy Band, 3pm, $16 (adult) $12 (student/senior); tickets available now at TIX on the Square 420-1757

ST. ALBERT PARISH CHURCH Les Chantams; $10 (adult) child 12 and under free

VALLEY ZOO Jingle Bell Zoo: University of Alberta Concert Choir, 1:30 and 2:30pm; Trombone Choir, 12-12:30 and 1-1:30pm

WINSPEAR CENTRE Pro Coro, Richard Sparks (conductor), Jeremy Spurgeon (Davis concert organ), Concordia Handbell Ensemble, Caesar Zmyslowski (classical guitar); 2pm; $26 (adult, orchestra level)/$29 (adult, terrace)/$33 (adult, dress circle)/$23 (student/senior, orchestra level)/$26 (student/senior, terrace)/$29 (student/senior, dress circle)

WINSPEAR CENTRE Celebration of Christmas: The Edmonton Columbian Choirs; 7pm; tickets available by phone at 430-6806, door

DJS

CALIENTE NIGHTCLUB Night: urban with DJ Invincible

MANHATTAN CLUB Industry Sundays: top 40, dance/R&B

THE ROOST Betty Ford Hangover Clinic Show Beer Bash: every long weekend with DJ Jazzy; $2

SAVOY French Pop mixed with Deja DJ

STOLLI'S ON WHYTE Somatic Sunday: progressive beats with DJ Eightsix, DJ Dfekt, guests

MON
LIVE MUSIC

L.B.'S PUB Open stage with Randy Martin; 9pm-2am

SECOND CUP (CHURCHILL SQUARE) Open mic every Mon with Rob Taylor and Ben Todd, 7:30-10pm;

SIDETRACK CAFÉ Open stage Mondays with host Ben Spencer; 9pm; no cover

WINSPEAR CENTRE *A Night Before Christmas:* Holly Cole presented by the Edmonton Symphony Orchestra; 8pm; $27-$67

DJS

BLACKDOG FREEHOUSE DJ Pennytentbary

DUSTER'S PUB DJ Dan

FILTHY McNASTY'S Metal Mondays with DJ S.W.A.G

O'BYRNE'S Hip Mondays: industry night with DJ Finnegan, live music

STOLLI'S ON WHYTE Manic Monday: Old skool, R&B, hip hop with Harman B and DJ Kwake

TUE
LIVE MUSIC

BLIND PIG PUB AND GRILL Open jam with Mark Ammar

DRUID Open stage with Chris Wynters

JASPER PLACE HOTEL Hugh Betcha

LEGENDS PUB Open jam hosted by Gary Thomas

O'BYRNE'S Celtic night with Shannon Johnson and friends; 9:30pm

PEPPERS Open stage hosted by the Darryl Meyer Quartet (R&B, blues, jazz)

THE ROXY *Christmas Carol Project:* Presented by Brass Monkey Productions and Theatre Public; 8pm; $18; Tickets available at TIX on the Square 420-1757

SIDETRACK CAFÉ The Neckers (CD release party), Cripple Creek Fairies (CD Release Party), Hardy Drew and the Nancy Boys; 8pm; $7 (door)

URBAN LOUNGE Salsa and the City: X-Band, 9pm; Salsa dance lessons, 8pm; $5 (door)

YARDBIRD SUITE Tuesday Jam Sessions: Karen Prkka Combo; 8pm (door), 9pm (show); $3

CLASSICAL

STUDIO 27 Electroacoustic concert; noon; free, for information call 492-4859

DJS

BILLY BOB'S LOUNGE ... and DJ Tues with Run Riot

BLACK DOG FREEHOUSE ... with DJ Sean

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Basement Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invinceable, Q-B

DECADANCE Too Cool for Tuesdays: Ambient, Trip hop, goa and glitch with Galatea, Bitstream and guests

DUSTER'S PUB DJ "Name a Tune" Dan

FILTHY McNASTY'S Twisted Trivia with DJ Whit-Ford

NEW CITY SUBURBS Resurrektion: industrial/EBM/electro/goth with Nik Rofeelya

THE ROOST Flamingo Bingo with DJ Janny; 8-midnight; $1 (member)/$4 (non-member)

SEEDY'S Tuesday Nights with DJ Miss Mannered

SIDETRACK CAFÉ Night Watch with DJ Whitey Houston (Lyle ...

VICTORY LOUNGE ... with DJ Eli

WED
LIVE MUSIC

ATLANTIC TRAP AND GRILL Open mic; 8pm

BLIND PIG PUB AND GRILL Wednesday night jams hosted by Randy J. Martin and Danita Lynn; 7-11pm

CANADIAN LEGION Open stage hosted by Dino Dominelli Hot Five; 9-midnight; no cover

JASPER PLACE HOTEL Hugh Betcha

O'BYRNE'S Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

ROSSDALE HALL Little Flower open stage hosted by Brian Gregg; 8pm

THE ROXY *Christmas Carol Project:* Presented by Brass Monkey Productions and Theatre Public; 8pm; $18; Tickets available at TIX on the Square 420-1757

SIDETRACK CAFÉ Ellis, Keating; 8pm; $7 (door)

URBAN LOUNGE Plainsay, Twenty Four; $5

VICTORY LOUNGE Victory Jam; Eshod Ibn Wyza; $5/no cover for ...

CLASSICAL

CONVOCATION HALL *Bones Cones and Euphoniums:* Featuring students, faculty of the University of Alberta Department of Music with the Ritchie Trombone Choir; 8pm; free; for information call 433-7394

McDOUGALL UNITED CHURCH *Sweet Was the Song Music for the Christmas Season* Presented by the Arrose Women's Choir; 8pm; $12 (adult adv)/$10 (student/senior adv)/$15 (adult door)/$12 (student/senior door) tickets available at TIX on the Square 420-1757

WINSPEAR CENTRE ... Christmas: Voices, Bells, Winds and Strings: Featuring the Greenwood Singers, U of A Handbell Ringers, the Greenwood Chamber Orchestra 8pm; $20

DJS

BACKROOM VODKA BAR Wild Cherry: deep house/progressive/breaks with Tripswitch and guests

BLACK DOG FREEHOUSE Glitter Gulch with DJ Buster Friendly; no cover

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

FILTHY McNASTY'S Mix Tape Bar Star College Nite with DJ Rock 'n' Rogers

LE GLOBE DJ Moreno

GUILTY MARTINI DJ Sunny

NEW CITY LIZARD LOUNGE New City Dolls: Glam, punk, metal with Skinny J, JJ Frenchy

THE ROOST Amateur Strip Weena Luv, Sticky Vicky with DJ Alvaro; $1 (member)/$4 (non member)

SEEDY'S DJ night

SIDETRACK CAFÉ Revolving Mystery with guest DJ

STOLLI'S ON WHYTE ... Velvet: Urban electronica with Derelict and Soulus

YOUR APARTMENT Big Rock Indie Rock Night: Indie rock with DJ Shouldbeinaband

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PLAINSAY and TWENTYFOUR
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VENUE GUIDE

ARDEN THEATRE ... Street, St. Albert, 459-1542/451-8000

THE ARMOURY 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GRILL 7704-104 St, 432-4611

AZUCAR NIGHT CLUB 11733-78 St, 479-7400

BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Road, 484-7751

BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082

BLIND PIG PUB AND GRILL ... St. Anne St, St. Albert, ...

BUD'S LOUNGE Grandin Mall, St. Albert, 458-3826

BUDDY'S NIGHTCLUB 11725B Jasper Ave, 488-6636

CAFÉ SELECT 10018-106 St, ...

CALIENTE NIGHTCLUB 10815 Jasper Ave, 425-0850

CANADIAN LEGION Jasper Place, #255, 10220-156 St, 996-4411

CARGO AND JAMES TEA SHOPPE 10634-82 Ave, 433-8152

CASINO (EDMONTON) 7055 Argyll Rd, 463-9467

CASINO (YELLOWHEAD) 12464-153 St, 463-9467

CHANCE RESTAURANT 10150-101 St, 424-0400

CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 462-6565

CIRCLE R 13620-97 St, 476-6241

CONVOCATION HALL U of A Campus, 420-1757

COWBOYS 10102-180 St, 481-8739

CRISTAL LOUNGE 10336 Jasper Ave, 426-7521

DANTE'S WORLD PUB 170 St, Stony Plain Road, 486-4448

DECADANCE 10018-105 St, 990-1792

DEWEY'S Power Plant, U of A Campus, 492-3101

DONNA 10177-99 St, 429-3338

DRUID 11606 Jasper Ave, ...

DUKE OF ARGYLL PUB Chateau Edmonton Hotel, 7230 Argyll Rd, 465-7931

DUSTER'S PUB 6402-118 Ave, 474-5554

ECCO PUB 9605-66 Ave, 435-5050

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave, 439-4545

ESCAPE ULTRA LOUNGE WEM, 439-1339

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378

53 L'ATTITUDE 10612-82 Ave, 431-5343

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave, 426-4767

FOX PUB 10125-109 St, ...

GAS PUMP 10166-114 St, 488-4841

LE GLOBE 14921 Stony Plain Rd, 489-1022

GOLDEN HARVEST MINISTRIES CHURCH 10504-128 St, 447-4357

THE GRINDER 10957-124 St, 453-1709

GUILTY MARTINI 10338-81 Ave, 433-7183

HALO 10538 Jasper Ave, 423-HALO

J.J.'S 13160-118 Ave, 489-7462

J AND R BAR AND GRILL 4003-106 St, 436-4403

JASPER PLACE HOTEL 15326 Stony Plain Rd, 489-...

JEFFREY'S CAFÉ AND WINE BAR 9640-142 St, 451-8890

THE JOINT WEM, 486-3013

KROBAR 10551-82 Ave, upstairs, 916-1557

L.B.'S PUB 111-23 Akins Dr, St. Albert, 460-9100

LEGENDS PUB 6104-172 St, 481-2786

LONGRIDERS SALOON 11733-78 St, 479-7488

McDOUGALL UNITED CHURCH 10025 101 St, 420-1757

MULTICULTURAL HERITAGE CENTRE 5411-51 St, 963-2777

NEWCASTLE PUB AND GRILL 6108-90 Ave, 490-...

NEW CITY LIZARD LOUNGE 10081 Jasper Ave, 413-4578

NEW CITY SUBURBS 10081 Jasper Ave, downstairs, 413-4578

O'BYRNE'S 10616-82 Ave, 414-6766

ORLANDO'S II PUB AND GRILL 13509-127 St, 918-...

PEPPERS Westmount Shopping Centre, 111 Ave, 135 St, 451-8022

PIG 'N' WHISTLE 9912-82 Ave, 432-0188

PLAYBACK 594 Hermitage Rd, 475-2309

PLEASANTVIEW HALL 10860-57 Ave, 434-5997

POWER PLANT U of A Campus, 492-3101

RATT (ROOM AT THE TOP) 7th Fl, Students' Union Building, U of A Campus

RED'S WEM Phase III, 481-...

RENDEZVOUS 10108-149 St, 444-1822

THE ROOST 10345-104 St, 426-3150

ROSEBOWL 10111-117 St, ...

ROSSDALE HALL 10135-96 Ave, 429-3624

ROXY ON WHYTE 10544-82 Ave, 439-7699

ROXY THEATRE 10708-124 St, 453-2440

ST. ALBERTA PARISH CHURCH 3 St. Vital Ave, St. Albert, 432-6299

SECOND CUP (CHURCHILL SQUARE) Churchill Sq, 423 ...

SEEDY'S 10314-104 St, 421 ...

SIDETRACK CAFÉ 10333 112 St, 421-1326

THE STANDARD 6107-104 St, 438-2582

STOLLI'S ON WHYTE 201, 10368-82 Ave, 437-2293

STONEHOUSE PUB 11012 Jasper Ave, 420-0448

STUDIO 27 Fine Arts Building, U of A Campus

TONIC AFTER DARK 9920 62 Ave, 408-4686

TWILIGHT AFTERHOURS 10018-105 St (downstairs), 990-1792

URBAN LOUNGE 8111-105 St, 439-3388

VALLEY ZOO 13315 Buena Vista Rd, 496-8787

VELVET LOUNGE 10041-170 St, 930-4222

VICTORY LOUNGE 10030 102 St (downstairs), 428 ...

WINSPEAR CENTRE 4 Sir Winston Churchill Sq, 428 ...

Y AFTERHOURS 10028-102 St

YARDBIRD SUITE 10203-86 Ave, 432-0428

YOUR APARTMENT 8120 101 St, 433-3337

ZENARI'S 10117 101 St, 425-6151

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Melissa virus

Melissa Majeau hopes her music infects others with the desire to change the world

BY LEAH COLLINS

Melissa Majeau figures the time has come for change. The local singer/songwriter and her band, the Muse, are set to release their second album, coincidentally titled *The Time Has Come*, at the Sidetrack Café this week. And the record, the band's follow-up to 2003's ethereally acoustic *Glow*, marks a turning point for the group both musically and personally. "Maybe it's a redundant statement, because it's always going to be time for change," Majeau says. "But it just seemed really appropriate for the band, the music and things that were happening in our own lives."

PREVUE INDIE

The record sees Majeau speeding up the tempo from where *Glow* left off, in hopes of shaking listeners out of the soothing reverie of their last album—if only a little. The wistful jazzy/country slow songs are still there in force, but this time, Majeau and company sound like they've become newly interested in gettin their listeners tapping their toes w a few mildly rock-inspired beats a even the reggae-style title song. S far, Majeau says the new mater has been getting a fantastic reacti from audiences. "I think that's wh brought all the changes," sh explains. "When we started to brin out the new material, there were people getting involved—dancing- and it's just inspiring.

"I guess the way music can mak you dance is what I enjoy about it she continues. "So to be able to evok that in other people is the most excit ing part of being up there. When I g to a show, I want to move, I want t feel it and I just want to let loose. And the more the audience does that







the more the musicians do it, it just heightens the experience—I want to be able to do that."

Majeau and the Muse wasted no time translating that new, dancier experience into CD form. In fact, the album, which they originally planned to release next spring, had so much momentum behind it that they pushed their schedule ahead and recorded it all in one month. Plus, with band members Brian Horwitz (drums) and Marc Jenkins (lead guitar) set to leave town for the West Coast, Majeau wanted to record one last album with the guys she's been writing and playing with over the past five years—her original Muses. "I wanted them here to capture that: the Muse together, laying down their parts," she explains. "So before they moved, we had one month where we decided, 'Okay, we're recording. You're moving. Let's do it.'"

ALTHOUGH HORWITZ is set to return in the spring, just in time for festival season, and Majeau has already been playing with a few substitute Muses (namely, John Woroschuk and Dennis Boisvert), she's referring to her upcoming show at the Sidetrack as the "last show, pretty much." But the lineup changes aren't getting her down; Majeau has plenty planned for the future, including a solo tour through Europe in the late spring. And after all, change is much of what her music is all about: individual emotional change, and a person's ability to affect the world around them. "I think that a lot of changes are started within each individual as opposed to en masse," she says. "So I think that's why my songs aren't overly political—my concern with people is on an individual level and how they're affected."

And while Majeau wants to help change the world for the better through her music, she also hopes that her listeners will be inspired to do the same in their own way. "I want the effect of my music to be that people realize what they've got to do themselves to help other people," she says. "It might be through music, it might be through writing, it might be by biking every day instead of driving, it might be so many different things. But I think so many people underestimate their actions—like getting a to-stay cup or a to-go cup. I think just being mindful of what they're doing will bring on positive change for themselves and then others." ◊

MELISSA MAJEAU
With Roger • Sidetrack Café • Thu, Dec 16 (8pm)





In the name of all that is Holly

Holly Cole looks back on 15 years of inventively sultry jazz with new disc

By JUSTIN BELL

Even though she's been up since 5 a.m. doing interviews, sultry jazz singer Holly Cole still has a lot to say. Our conversation starts with a 10-minute dissertation on the speed of the French language, quickly changes to an overview of her 15-year career and then flows into a discussion about the senseless anger inherent in speed metal before Cole caps it all off with an anecdote about Christmas dinner with her family. Interviewing Cole is an experience.

But then again, Cole's talent for defying expectations is precisely what's allowed her career to flourish. Rather than write her own music—something she readily admits she's not good at—she prefers to take other people's songs and add her own twist. "I don't have a burning desire to write songs," Cole says. "The reason I do songs from the '30s and '40s and such isn't because I am an old-fashioned person, but because the songs are really well-written. That's something I want: songs that are really well-written."

PREVUE **JAZZ**

That skill to transform the old into the new has earned Cole two platinum albums, five gold albums, three Junos and two Geminis for her performances on television. Now Cole takes an honest look back on her oeuvre with her new album, *The Holly Cole Collection Vol. 1*. "I had no idea it would be so hard," she says. "When I approached it, I didn't want it to be a typical greatest hits album. It's a bit hard to put together because it's 15 years of music to cover."

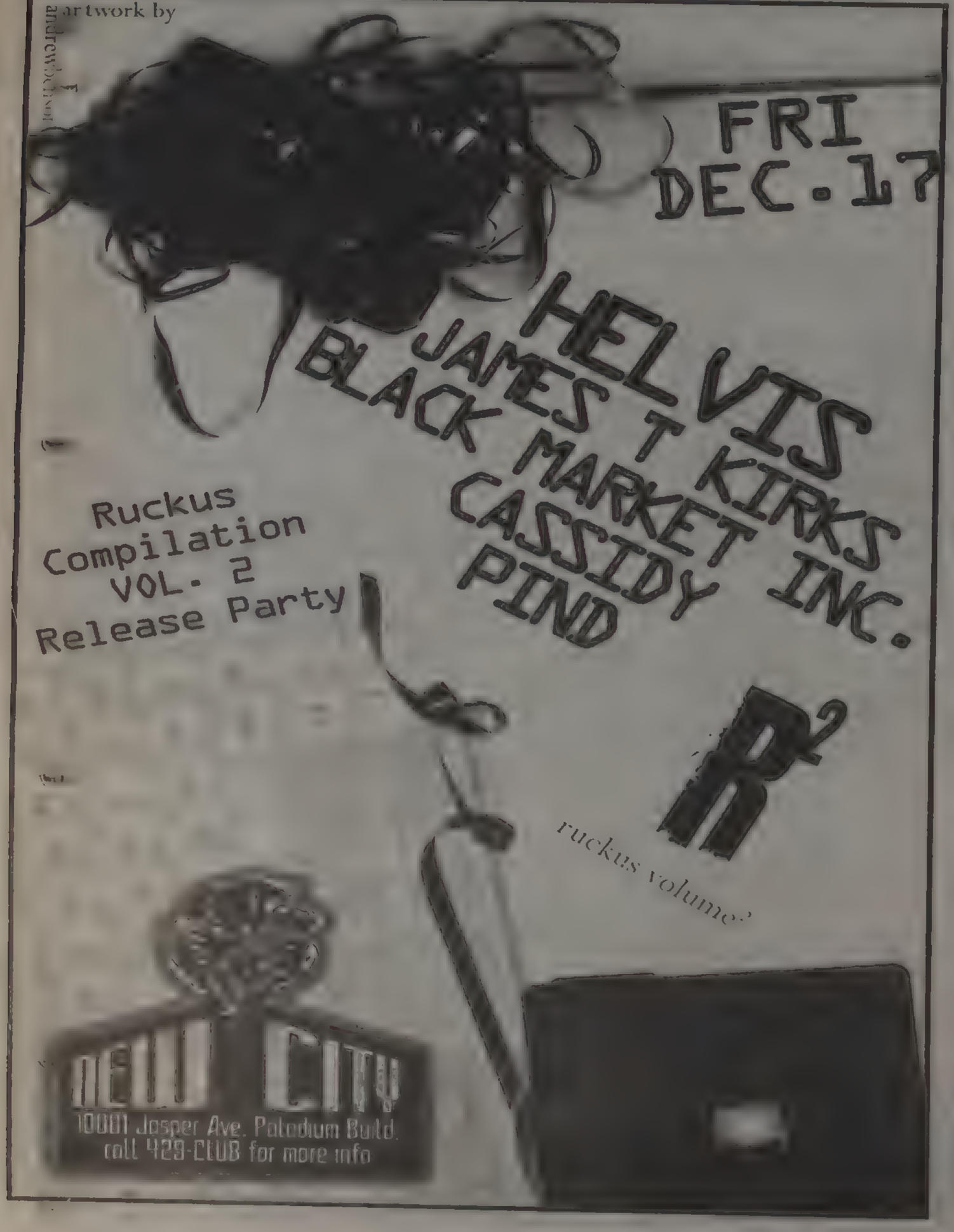


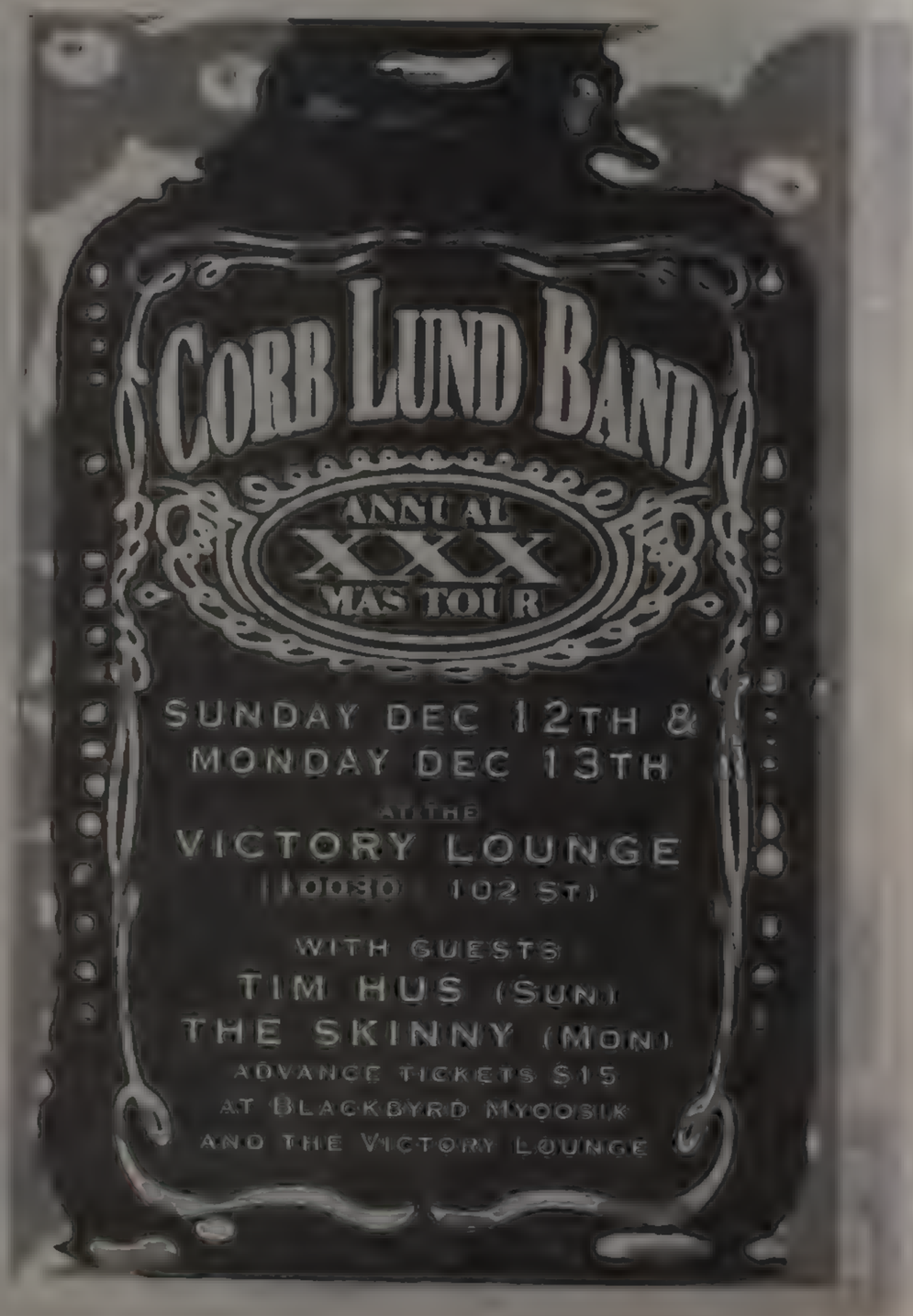
AND AS YOU LISTEN to her latest disc, it becomes obvious why Cole doesn't like to put a label on her music. Her songs are as eclectic as her personality, covering artists as diverse as Tony Bennett, the Beach Boys, even Prince. "I don't have any desire to classify my music," she says. "It's not clearly plunked into one category; it falls into the category of not having a category. A lot of my favourite artists are there too." Cole says artists such as K.D. Lang, Lyle Lovett and Tom Waits are among her influences—she even devoted an entire disc, 1995's *Temptation*, to the work of Waits.

If there's anything that remains consistent from album to album, it's Cole's desire to explore human emotions—especially sexuality and humour. "I explore a lot," she notes. "Anger is in our darker side. It's not something I want to tap into at all. It's not as interesting to me as our sexuality, as our humour."

Cole's won't be promoting her new album during this return trip to Edmonton; instead, she'll be performing Christmas tunes with the Edmonton Symphony Orchestra. Touring with her Christmas show has become a biennial tradition for Cole, who makes the trip only once every other year to keep it fresh. "The thing is that it wasn't anybody's marketing idea," she explains, "but came about organically. I don't want it to become annual because it's important for it to be fresh." ◊

HOLLY COLE
With The Edmonton Symphony Orchestra • Winspear Centre • Mon, Dec 13





distant replay

By STEVEN SANDOR

THIS WEEK: Bil Hetherington of the Neckers discusses the Beatles' *Rubber Soul*

The Neckers' over-the-top garage-punk has earned them a loyal following in their oh-so rockin' Calgary hometown. The 11 songs on the band's brand-new, self-titled album, which will be distributed across Canada by Sonic Unyon, take the band's love for mop-top British Invasion rock and inject it with a strong enough dose of old-school punk and garage-rock superfuzz to keep things interesting.

The Neckers will be bringing their road show to the Sidetrack on December 14, so the timing is perfect to ask singer Bil Hetherington about which album most influenced his musical career. British rock, punk or garage rock—which will come out on top?

Well, Hetherington sticks with the most venerable of all Britpop influences: the Beatles. *Rubber Soul*, which was released right at the end of '65, is the record that started the Beatles' progression from *Top of the Pops* teen idols to psychedelic art rockers. While it's true that songs like "Drive My Car" and "Nowhere Man" were smash hits that showed the band would never lose their collective ear for pop melodies, *Rubber Soul* also featured tracks like "Norwegian Wood," where the band began its experimentation with the sitar, and the folky "Michelle," where Paul McCartney takes on the French language as if he were Serge Gainsbourg. But it wasn't just the mix of pop songwriting and experimentation that really grabbed Hetherington; he also used the album as his launching pad to learning the guitar. "'Michelle' is the first song that I learned to play guitar for," he explains. "And that was unusual when I started playing guitar: 'Smells Like Teen Spirit' was the first riff most people I knew at the time learned."

Rubber Soul is often regarded by critics as the Beatles' "folk" album, simply because the emphasis on acoustic guitar is stronger than on any of the Fab Four's other records. The album's cover shot also depicts the band with noticeably shaggier hair, standing in front of some greenery. With their very American-looking earth-toned jackets, in no other photo do the Beatles look more like disciples of Arlo Guthrie. "It was from their coolest period," says Hetherington. "They weren't fully flowered-out yet—I think because they weren't so heavy into the reefer by then. The reason I prefer that album's period, along with *Revolver*, is because they were no longer making music that was too innocent, but they still hadn't got into the really psychedelic stuff."

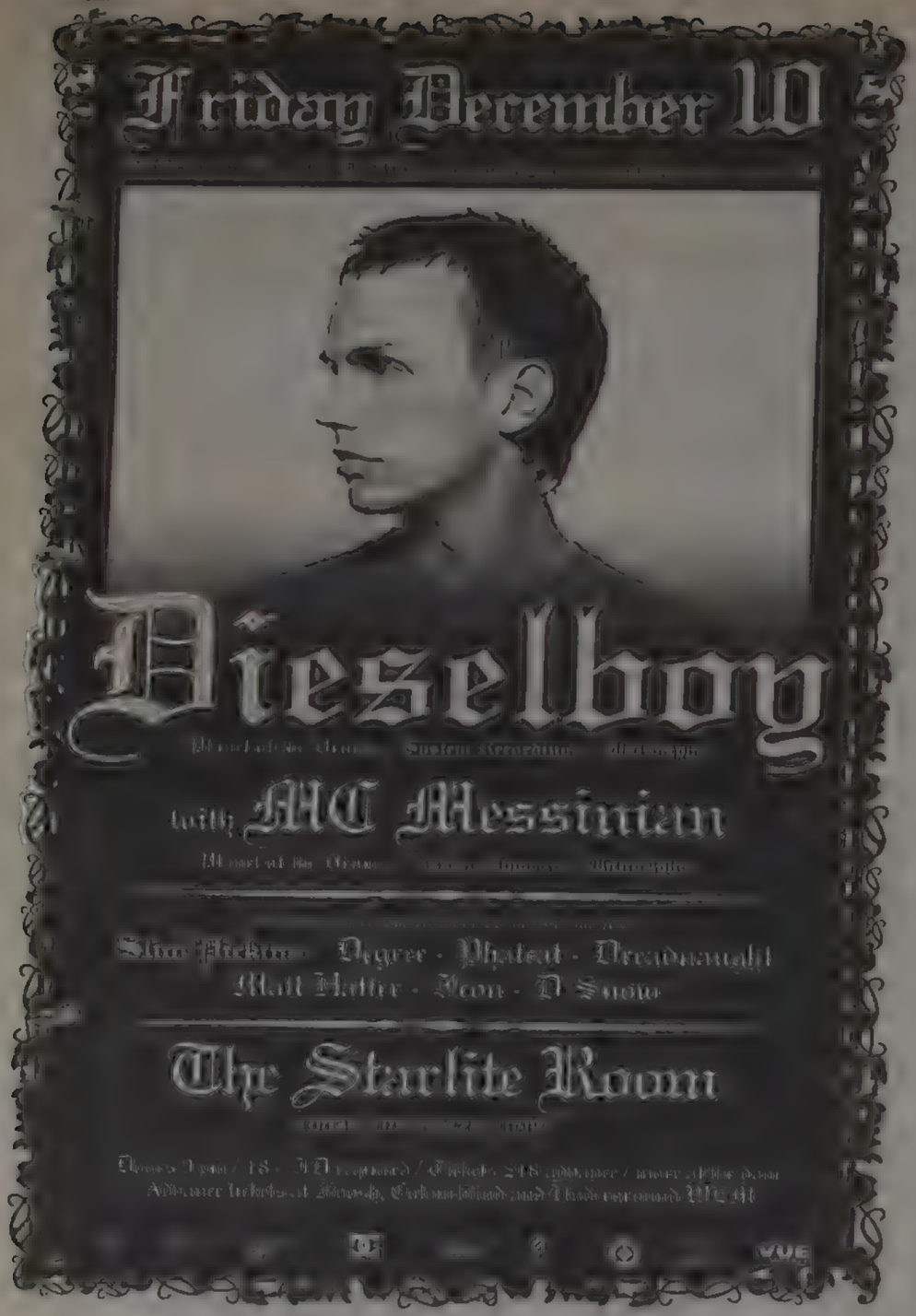
When it was released, *Rubber Soul* presented Capitol Records with a conundrum: because of its heavy folk leanings, the record company decided to omit "Drive My Car" and "Nowhere Man," the surefire hits, focusing on them as singles instead. Today, *Rubber Soul* is available in the original U.K. version, with both of those singles restored to their rightful spots on the tracklist.



Problems??

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MUSIC

Idol to millions

Well, maybe not millions yet, but Sittin' Idol has craftily landed some prime stadium gigs

BY HEATHER ADLER



When you're a hard rock band trying to make it in the cluttered Canadian music landscape, you need all the edge you can get. Whether that means getting a controversial gimmick (like marketing yourself as the Antichrist à la Marilyn Manson), getting a flashy image (like dyeing your hair some obnoxious shade of pink like, er, Pink) or bribing your way onto a hot touring spot (like Calgary-based Sittin' Idol recently did), all's fair in love and rock 'n' roll.

This summer, Sittin' Idol, a relatively unknown four-piece that's been gigging since 1997, showed up on a bill with Damageplan, the new project from Pantera expatriates Dimebag Darrell and Vinnie Paul. The band was ecstatic to have landed the opening spot for their hometown show, but they weren't content to bask in the spotlight alongside the

PREVUE ALTERNATIVE

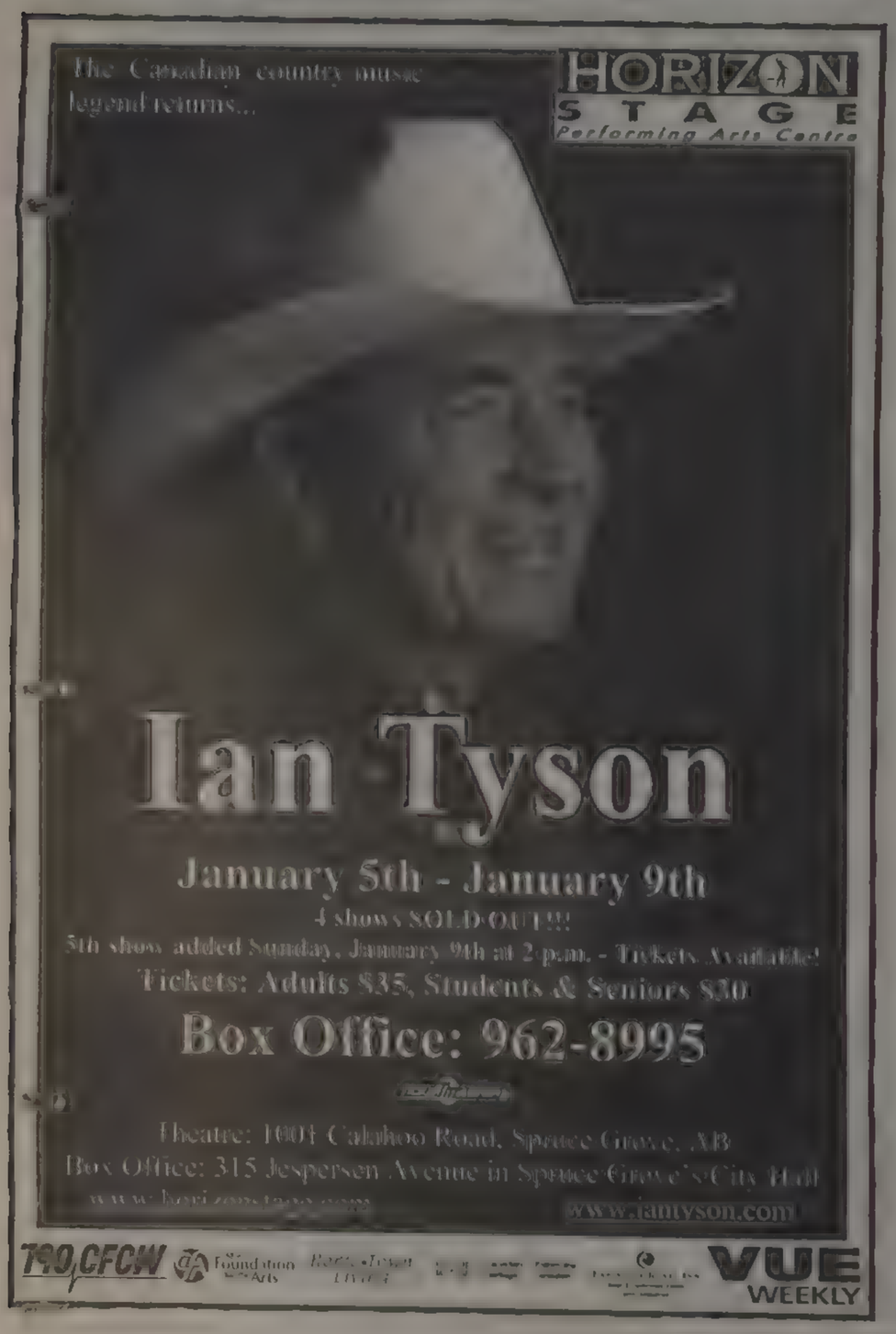
legendary metalheads for just one night—they wanted to weasel their way onto the whole tour. "Our guitar player had a rare '71 Les Paul and Dimebag kind of wanted it," recalls Sittin' Idol drummer Stu, who goes by his first name in true Madonna style. "To make a long story short, we told the guys from Damageplan that if they took us on the road, then they could have the guitar. So, they came back and said that was cool, and they took us on the eight shows they had left on the American tour. The on- stipulation was that we had to k[illegible] up with them and get our stuff ac[illegible] the border. We were guaranteed t[illegible] open for them the rest of the tour—it was both awesome and crazy."

Although the Damageplan du[illegible] are renowned for their rowdy beh[illegible] iour and outlandish antics, Stu say[illegible] they were actually a lot more subdued than he expected. Sure, they partied most nights away, outlasting the Sit- tin' Idol boys by hours, but there weren't any sort of Led Zeppelin-style "red snapper" incidents. In fact, Stu says the craziest encounters the[y] experienced took place among the crowds, not backstage. "It was really exciting and there were some crazy crazy crowds," he says. "People ar[illegible] really, really animated down there. In Amarillo, Texas there were people taking off their clothes, lighting them on fire and swinging them around like a helicopter. They were pretty insane."

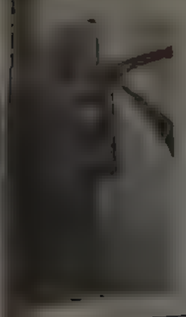
ALTHOUGH SPENDING a couple of weeks entertaining rabid metal fans was a dream come true for the band Stu admits it was still a little frustrating not to be able to play the full range of their material. Sittin' Idol is certainly a band that leans to the heavier side of things—especially on their new album, *Gallery*, which is due out in January—but they're also interested in more than just jack hammer guitar and rib-rattling drum- beats. "There are all sorts of different dynamic levels in rock that we like to play around with," Stu explains. "Stylistically, we pretty much just write what we're feeling at the moment, and there are no preconceived notions about what we want to do—it's a creative free-for-all."

And, at the end of the day, it's that creative freedom that's really important to the band; the big stadium tours are just a welcome bonus. "I didn't get into it for women or money," Stu laughs. "I just got such an adrenaline rush when I heard rock 'n' roll. I was already interested in drums when I was 10 years old and this was the first genre of music I heard where all the instruments were the same volume. No one was pushed back and treated as strictly an accompanist: the drums were just as in-your-face as the vocals, which left a lot of room for expression from everyone. That's what I love: expression through music." ◉

SITTIN' IDOL
With Long Way Down • Victory Lounge • Fri, Dec 10







bpm

BY **DAVID STONE**

...l snap

...what happened to the ...ther. Snap. Now it's winter, and ...'s nothing you can do about it, ... Sure, you could wrap ... up on the couch and kill your ...rain slowly with another repeat of ...*r Factor* or something, but how long ...ld you do that? A couple of days, ...

Mind you, we've left behind a ben...der of a month. November was ...stacked with DJs of every stripe and ...h winter settling in, the schedule is ...oking a bit thinner in December. Still, ...ings started off well with a brilliant ... by **James Zabiela**, who dropped ...to Bar None last week to show off his ...hnical dexterity and fine musical ...ste. He slammed through a set filled ...ith refreshing new sounds and ...ixed classics—including a heart-...opping house mix of Goldie's drum ...' bass anthem "Timeless"—while ...tting a new gizmo from Pioneer ...rough its paces. Known as the EFX-...00, it boasts a tidy kitful of effects ...ich Zabiela used to essentially remix ...erything he was playing on the fly. ...eek talk aside, it was unfortunate that ...he show was underattended com...pared to recent appearances by Bad ...oy Bill or Christopher Lawrence. Still, ...t was a gig that'll rate in my top 10 for ...he year.

Another show that could rank up ...here is the **Dieselboy** party set, which ...ill drop at the Starlite Room this Fri...day. The American drum 'n' bass DJ is ...idely acknowledged as the continen...al leader of the broken beat sound, ...hanks to his razor-sharp skills and tire...less crusading under the Planet of the Drums banner. The annual tour—...hich also features fellow jocks Dara and AK1200, as well as MC J-Messin...ian—has elevated drum 'n' bass' profile ...n North America, and it may have ...enhanced Dieselboy's profile as well, ...but he'd already being doing fine on ...his own. Born Damien Higgins, the Philadelphia native was introduced to ...kdancing at an early age through ...ovies like *Beat Street*. Then came rave ...ulture and a stint on college radio ...hat became his training ground as a DJ. He sent out tapes, but his first fan...[illegible] ...hatrooms. From there, Dieselboy gained momentum that's put him at ...[illegible]

What separates Dieselboy from ...[illegible] of his contemporaries is his seri...s approach to DJing; he treats it as ...artform that requires constant per...fection. He also possesses an eclectic ...aste in music—he's played with bands ...P.O.D. and System of a Down, and ...oes to produce tracks that fuse ...with d'n'b.

Breaking down barriers was the objective behind his latest mix disc, *The Dungeonmaster's Guide*, the title a not-so-subtle nod to his D&D gaming youth. But the mix is anything but geeky—tracks by progressive talents like Tiësto, BT and Sasha were thrown into the hands of d'n'b's leading producers on the first half of the two-CD set, while the second disc spotlights music released through his own Human imprint, which he started in 2002 to promote other North American artists in his field.

The Dieselboy show at the Starlite will also feature the Subterranean Sound crew, who have also started up a new Thursday night at Backroom Vodka Bar called Focus, which is where the pre-party will be tonight (December 9)—and tickets are still available at Foosh, Colourblind and Underground (WEM).

Another American godfather will be back in town on December 16 as Grammy Award-winner **David Morales** steps back into the Standard to play an extended set of dark and dirty house, starting at 10 p.m. It's a rare chance to hear a legend stretch his legs, so get there early and don't expect to leave until the very end. Tickets are available at Ticketmaster, Foosh, Colourblind, Sunkissed Tanning and Underground (WEM).





Holiday Gifts from Nettwerk



a&b sound top 10 cd's

1) U2
HOW TO DISMANTLE AN ATOMIC BOMB
2) SHANIA TWAIN
GREATEST HITS
3) GWEN STEFANI
LOVE ANGEL MUSIC BABY
4) EMINEM
ENCORE
5) JAY-Z/LINKIN PARK
COLLISION COURSE
6) NEIL YOUNG
GREATEST HITS
7) ROD STEWART
STARDUST
8) ANDREA BOCELLI
ANDREA
9) PEARL JAM
REARVIEWMIRROR
10) BIG SHINY TUNES 9

top 10 dvds

1) SPIDER-MAN 2 (2DVD)
2) HERO
3) HARRY POTTER & THE PRISONER OF AZKABAN
4) SEINFELD: SEASONS 1 & 2 (4DVDS)
5) SHREK 2
6) ELF (2DVD)
7) SEINFELD: SEASON 3 (4DVD)
8) HARRY POTTER COLLECTION
9) HAPPY GILMORE/ BILLY MADISON
10) LIVE AID (4DVDS)

NEW SOUNDS







THE GO! TEAM
THUNDER, LIGHTNING, STRIKE
(MEMPHIS INDUSTRIES)

One of the many deficiencies of real life compared to the lives led by characters on TV shows is that the real world neglects to issue us personal theme songs. What a boost to our self-esteem it would be if, faced by a particularly stressful or triumphant or emotional situation, we could magically summon up a catchy one-minute burst of high-energy instrumental music to focus our energy and make us feel more like the stars of our own lives instead of an awkward bystander.

If I had to pick my own theme song, I think I'd probably choose something from the Go! Team's new CD, *Thunder, Lightning, Strike*, which contains some of the peppiest, ear-catchingest instrumentals (with occasional bursts of choral female rapping) I've heard since the mid-'70s golden age of cop and detective shows. I'd love to leave my building every morning with "The Power Is On" playing—I bet my days would be full of adventure—and I'd probably have a sexy co-worker who looked like Lynda Carter who I'd always flirt with once I got to the office. No, wait! Forget that office job! "Junior Kickstart" would be perfect for all those car chases I'd probably be getting into in my new line of work as a rule-breaking police officer! And songs like "Everyone's a V.I.P. to Someone" would work really well on all those romantic, sun-dappled picnics in the forest I'd be having with Kristy McNichol. Sigh. Stupid CD player. Why can't you be Kristy McNichol? ☆☆☆☆ —Paul Matwychuk

JOHN FRUSCIANTE
INSIDE OF EMPTINESS
(RECORD COLLECTION)

Even though it's but the fourth installment in a series of six albums that Red Hot Chili Pepper John Frusciante is recording and releasing in the span of six months, *Inside of Emptiness* feels like anything but a rush job.

Oh sure, the production value is pretty lo-fi. Okay, *very* lo-fi: there's a single-mic-in-a-small-room feel to this album, particularly in the first few tracks, that sounds so bare and endearing, it's a shame when it eventually fades into more traditional production-value territory around the fifth track, "Look On," which sounds too much like a weepy Chili Peppers outtake to fit in.

But man oh man, it's good while it lasts. There's a sense of honesty and urgency under all the hollow, smashy drumming and the fuzzy, one-take guitar tracks that lays a perfect foundation for Frusciante's reedy falsetto and screechy guitar overdubs. From the gritty, head-bobbing swagger of the outstanding opening track, "What I Saw," to the beautiful, plodding laments of "Interior Two" and "Scratches," Frusciante proves that his songwriting talents are many, varied and, really, kinda wasted on the likes of Anthony Kiedis. ☆☆☆½ —Chris Boutet

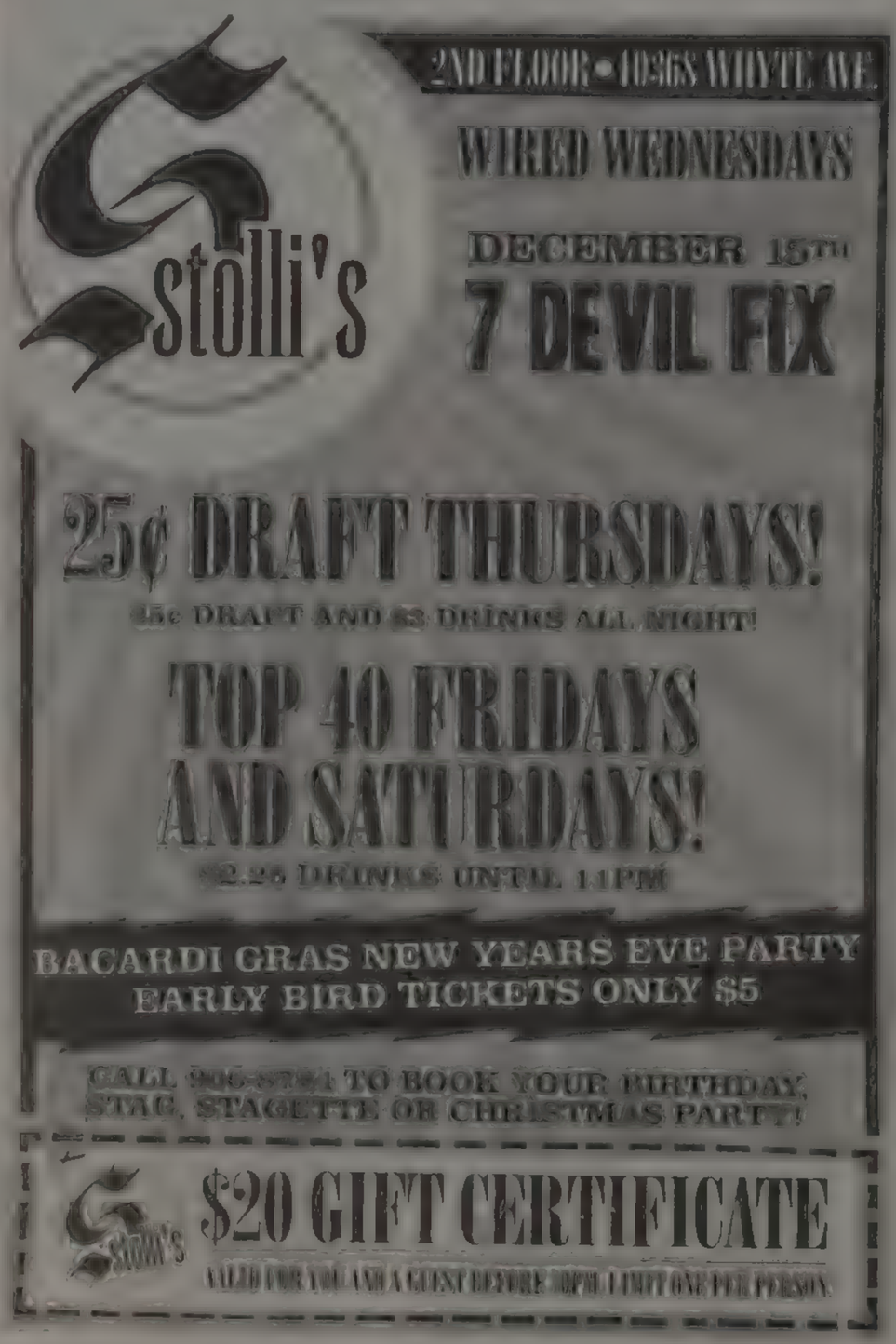
U2
HOW TO DISMANTLE AN ATOMIC BOMB
(ISLAND)

Snagging a copy of a new U2 album is just like getting the new novel from one of your favourite authors: you can't wait to leap to the first page and start reading, but you hold off and stare at the front cover to preserve the sense of excitable anticipation. And when you finally start reading the text, you're happy that the words of the first chapter are familiar enough to be soothing, but not so similar to the author's previous work to seem derivative.

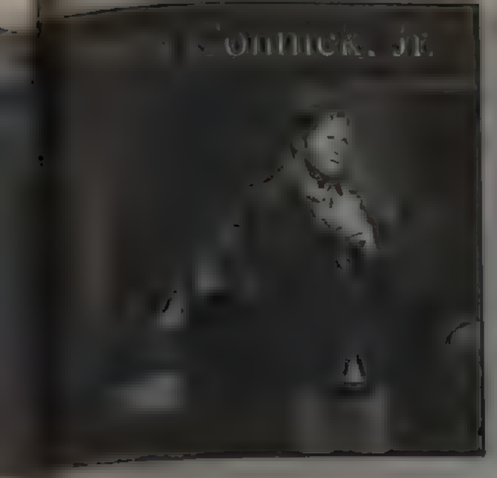
But as you continue into th... lowing chapters, you realize that ... you're reading a decent enough ... of work, it doesn't measure up t... classic works of the same autho... you'll finish reading it, and m... you'll even read it again, but the... will be relegated to the bookshel... or maybe passed onto a friend, never ... be seen again. Such is the life of *How to Build an Atomic Bomb* by U2. It's ... a fine start with the four-count dr... sticks and the kick-ass rocker "Ver... go," but then it just meanders in... familiar territory with Edge's trademar... guitar sounds, solid backing fro... Adam and Larry and Bono's soarin... vocals and quasi-religious lyrics. Th... album is okay, but there are mo... interesting U2 albums to pull off th... shelf. ☆☆☆ —Wayne Arthurson

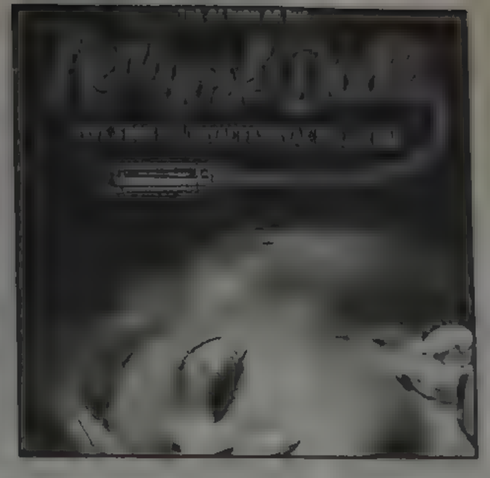
HARRY CONNICK JR.
ONLY YOU: IN CONCERT (DVD)
(COLUMBIA)

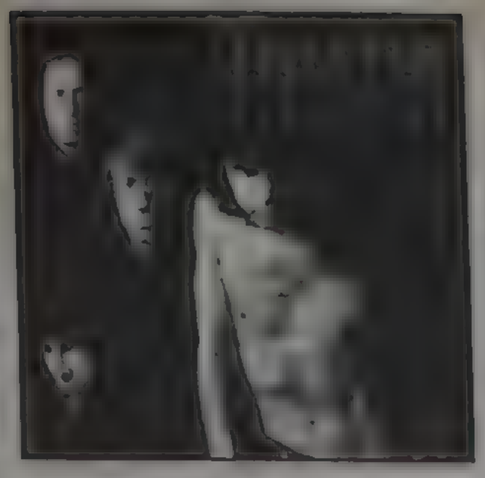
This fantastic new concert DVD from Harry Connick Jr is as packed full of soft understated love songs as it is with loud, brassy, big-band concoctions. It ... hard not to be taken in by Connick ... charming stage presence, his smooth... way with the microphone and his mas... terful arrangements. (His seeming... half-improvised, foot-stomping, ke... board-pounding rendition of "Swee... Georgia Brown" is an especially good showcase for his talent as a jazz pianist.) The DVD comes with an accompanying audio CD, which contains all but two o... the songs on the DVD. The CD doesn't











ture all of the energy and intensity the performance, but it was nice of em to include it.

The bonus material on the DVD is a lot of fun: there's a long, semi-cent interview, a meet-the-band fea-rette and a scene in which Connick, ew Orleans native, learns to deal ith the slightly colder climate of ébec City, where the concert was med back in January. Can Harry's ano-savvy fingers handle the rigours wrapping a Québécois *tire d'érable* ound a popsicle stick? No. But he re seems to enjoy himself in *la belle* vince. ★★★★ —Iain Ilich

EW YORK DOLLS
ORRISSEY PRESENTS THE RETURN OF E NEW YORK DOLLS: LIVE FROM OYAL ALBERT HALL 2004 (DVD)
(MG)

ew bands have had as great an pact on the course of music history hile getting as little attention for it as he New York Dolls. Forming in Manattan in 1972, the band was a singular collection of cross-dressing glams ho played proto-punk that was equal arts the Stones, the Stooges, the Sex istols and Motown. The scene they elped found would eventually produce groups like the Ramones and Blondie, and they remain ridiculously influential even today, despite the fact that most music fans would be hard-pressed to name even one of their songs. Their live show in particular was legendary, and a DVD that collected long-lost footage from some of their early live performances would be a treat for both fans and neophytes.

Sadly, that's not what you get on this new DVD; instead, it's a recording of a 2004 reunion concert at London's Royal Albert Hall. It's not that the disc is disappointing—the Dolls can still kick it out surprisingly well for a group of fiftysomethings—but the Dolls of 2004 just cannot compare to the Dolls of 1973. And while the DVD would be a worthwhile investment for a diehard Dolls-head, a newer fan would be advised to check out their first album (simply titled *New York Dolls*) instead. ★★½ —Ross Moroz

THE DOORS
COLLECTOR'S EDITION (DVD)
(UNIVERSAL)

This just-released "collector's edition" DVD is actually just a repackaging of two earlier Doors releases: the 1981 documentary *No One Here Gets Out Alive* and the 2002 collection of live sets, *Soundstage Performances*.

No One Here Gets Out Alive is an hour-long tribute to deceased Doors frontman Jim Morrison, featuring interviews with the surviving band members and performance clips. Some of the live footage is worth taking a look at—especially the appearances on *The Ed Sullivan Show*—but the overall tone is a little too reminiscent of *Behind the Music* to be terribly groundbreaking or revealing. *Soundstage Performances*, however, is a treat for even casual Doors fans. Collecting three performances from Canadian, Danish and American television, the disc shows the fascinating transformation the group underwent in under three years. The first show, a ridiculously psychedelic performance of "The End" recorded by the CBC in Toronto in 1967, is unintentionally hilarious, while the disc's finale, an appearance by the Doors on PBS in 1969, is almost cerebral.

The DVD doesn't present any material that hasn't been released before, but for fans of the Doors who haven't yet experienced either of the original releases collected here, it's probably worth picking up. ★★★½ —Ross Moroz

live at reds

friday dec 10
china white
no minors
doors 8pm / show 10pm
$4 cover

saturday dec 11
china white
no minors
doors 8pm / show 10pm
$4 cover

saturday dec 20
tuesday can't tell
transit radio
a world asleep / radioforhelp
all ages
doors 7pm / show 8pm
$4 cover

west edmonton mall 481-6420

QUICK SPINS

BY WHITEY AND T.B. PLAYER

Jobriath
Lonely Planet Boy
(Sanctuary)
You've never heard of him, but lurking beneath Jobriath's laughably gay persona is a laughably underrated talent. He was ostracized in the early '70s for being openly gay and overly campy, and he was eventually crushed under the weight of his own hype. By today's standards, though, his shtick is quite tame, and it's hard to fathom why he was so quickly dismissed by the fickle press as a talentless hack. This is a brilliant compilation of authentic '70s androgynous orchestral pop that sounds like a wondrous mix of Elton, Bowie and Jagger. In keeping with his tragicomic career, Jobriath quietly passed away in 1983, an early casualty of the AIDS epidemic. It would be laughable if it weren't so depressingly tragic.

Millimetrik
Deeper Transmissions
(Statik)
Simply the best tinkle-tinkle I've ever heard, and I like tinkle-tinkle. You also get a dynamite DVD of visual tinkle-tinkle.

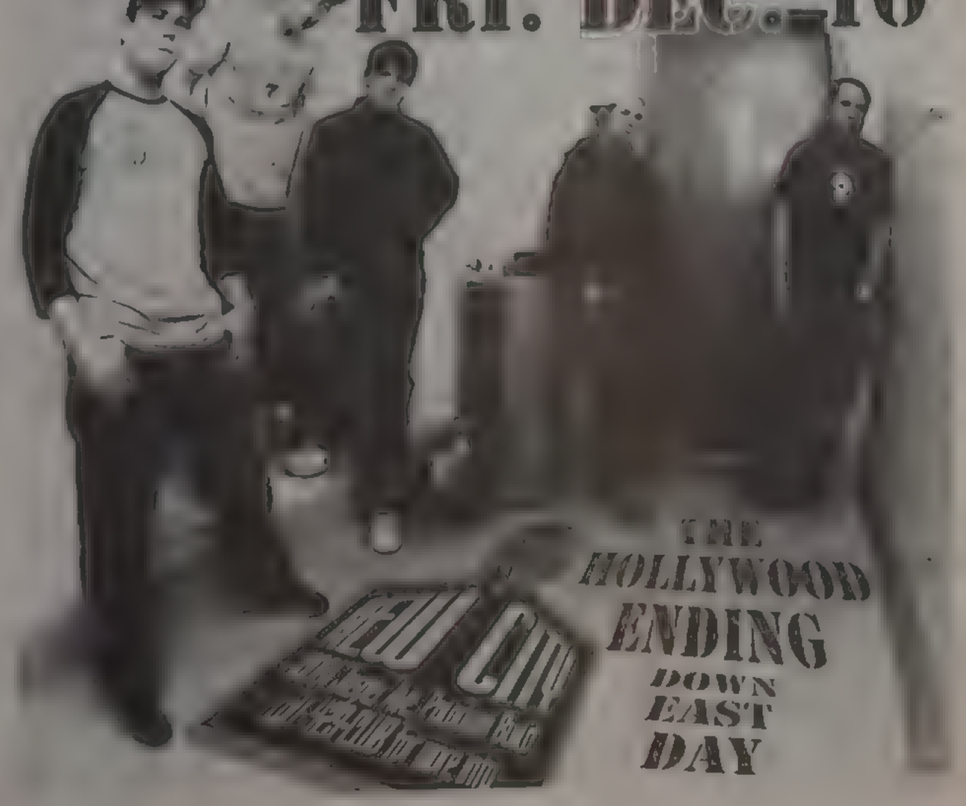
Anthrax
The Greater of Two Evils
(Sanctuary)
Okay, let me make one thing clear: I don't not dislike greatest-hits albums very much. Okay, clearer than that: I don't like 'em much at all. They're pathetic cash grabs by bands past their prime aimed at people too lazy to buy the original goddamn albums. And everybody has one. Even the friggin' Vapors put one out, and then they had the gall to make "Turning Japanese" the seventh song on the album, which made me wear out the fast forward button. Anthrax obviously realized this fact and have opted for a far more interesting approach: they took 14 songs, as picked by their fans online, and re-recorded them in a lightning-fast two-day session. And holy-fucking-keerap, it's like some new kind of crazy, perpetual-motion, ass-kicking machine that won't stop kicking my ass, like, constantly. It's just like listening to all my old stretched-out tapes, but the playing is better, the recording is better and singer John Bush breathes way more rock into the older songs than operatic pretty boy Joey Belladonna ever could. This album is the best thing to happen to Anthrax since they stopped wearing the stupid shorts.

The Mutts
The Mutts
(Fatcat)
This EP does exactly what an EP should: kick you square in the junk and leave you wanting more. Jaw-droppingly great rock and fucking roll! (The fucking is important.)

Robert Downey Jr.
The Futurist
(Sony)
I hate this. I hate everything about it. I hate the artwork. I hate the song titles. ("Little Clownz"? Are you fucking kidding me? What are you, like, nine years old?) I hate the fake sincerity in Robert's eyes on the cover. I hate the obligatory smoky jazz piano picture on the back. I hate the shitty B-circuit piano bar playing, and I *really* hate the way Downey bread-rocks his way through his own special brand of jazz-lite. But you know what I really, *really* hate? I hate that fact that he somehow managed to translate his success as an actor into a record deal. And don't give me that "He's been playing for years" shit, because it's obvious this coaster wouldn't be in front of me if he'd never acted. Speaking of which, I need a drink.

IN 1972 A CRACK COMMANDO UNIT WAS SENT TO PRISON
BY A MILITARY COURT FOR A CRIME THEY DIDN'T COMMIT.
THESE MEN PROMPTLY ESCAPED FROM A MAXIMUM SECURITY
STOCKADE TO THE LOS ANGELES UNDERGROUND.
TODAY, STILL WANTED BY THE GOVERNMENT,
THEY SURVIVE AS SOLDIERS OF FORTUNE.
IF YOU HAVE A PROBLEM, IF NO ONE ELSE CAN HELP,
AND IF YOU CAN FIND THEM, MAYBE YOU CAN HIRE:

DRIVE BY PUNCH
FRI. DEC. 10



Stalker vexes stranger

Rhys Ifans plays a weirdly sympathetic stalker in *Enduring Love*

By PAUL MATWYCHUK

It's easy to write a story about a stalker—just about everyone who takes a high-school or university creative writing class tries their hand at it at one point or another. Stalkers' predictable behaviour, their potential for violence and their simple, one-track-mind psychology is hard to resist: just throw in a few creepy, obsessive monologues and a violent ending and you've got yourself a "dark," "intense" short story any young writer would be proud to mail off to the campus literary magazine.

The new movie ***Enduring Love*** is a stalker story too (it's based on a novel by the dark prince of the British literary scene, Ian McEwan), but what's unusual about it is that it's less interested in generating cheap suspense than in examining what unites us as human beings. Is it possible that two perfect strangers could share a stronger bond than a man and a woman who've been sharing the same bed for several years?

That's what Jed (Rhys Ifans), a shaggy-haired Christian with a disturbingly beatific smile, believes when he first locks eyes with Joe (Daniel Craig), a university professor and committed skeptic. The two men meet under bizarre, traumatic

REVUE **DRAMA**

circumstances: they're both passing a peaceful afternoon in a field just outside Oxford when a runaway hot-air balloon appears on the scene. A young boy is trapped inside the basket, and his grandfather is grabbing onto a dangling rope, frantically trying to bring it back to earth long enough to allow the boy to escape. Joe, Jed and a couple of other men, almost unthinkingly, join in the rescue effort, but the scene ends in disaster as the balloon suddenly surges back into the sky and one of the other men falls to his death.

DIRECTOR ROGER MICHELL (a versatile talent who's made Hollywood star vehicles like *Changing Lanes* and *Notting Hill* as well as more modest British films like *Persuasion* and *The Mother)* does a smashing job shooting this chilling sequence—the action is disorienting, almost surreal, and yet every image and every edit feels razor-sharp, and the rich colours (the green of the field, the blue of the sky, the red of the balloon) have the purity and brightness you only find in nightmares. You can't quite believe what you're seeing, and Joe spends the rest of the movie not quite able to shake off the experience, convinced that if he'd only hung onto the balloon a few moments longer, he could have prevented the tragedy.

And Jed won't let him shake off his memories, either. He persists in following Joe around—snapping photos of him as he shops, sitting in on his lectures, loitering around his house, unable to understand why Joe keeps telling him to get lost instead of admitting to the obvious: that he and Jed have a divine connection, a pure, perfect love sanctioned by God above.

After that great opening sequence, Michell's direction becomes a little too arty and calculated for its own good—he keeps sneaking red, round objects into the



frame whenever Joe starts thinking about the balloon incident. But he gets excellent performances from his well-chosen cast: Daniel Craig has a cold, aloof quality that's perfect for Joe (although it makes him a somewhat alienating lead actor), Samantha Morton is, as always, completely convincing as Joe's sculptor girlfriend Claire, and the great Bill Nighy is a welcome presence as Joe's down-to-earth friend Robin. (An actress named Helen McCrory is also exceptional in a small but pivotal role as the dead man's widow.)

RHYS IFANS, MEANWHILE, makes the smart decision to underplay Jed, which is probably the only approach that could have made overripe scenes like the one where he sings "God Only Knows" to Joe in front of his students seem even halfway plausible. And I really like the way Ifans handles the climactic scene where he shows up in Joe's house and threatens Claire—this could have been a clichéd confronting-the-psycho bit, but Ifans plays the scene with a weird, offhand grace that doesn't betray a trace of self-consciousness. It never occurs to Jed that he's behaving like a crazy person; he has the calm of a perfect angel.

The notion that being stalked can lead to a spiritual reawakening is goofy to say the least, but *Enduring Love* is made with enough skill to almost make it seem like a fairly reasonable proposition. ◉

ENDURING LOVE
Directed by Roger Michell • Written by Joe Penhall • Starring Daniel Craig, Rhys Ifans and Samantha Morton • Opens Fri, Nov 19





heresy!

Every week in Heresy!, Vue Weekly *invites its film writers either to defend a film that everyone else regards as trash, or to trash a film that everyone else regards as art. This week:* ***Darren Zenko*** *champions* **Toys**.

There's always been an air of desperation to Robin Williams's routine; he's the greatest modern exemplar of "If I don't keep laughing, I'll start crying and never stop" school of clowning. His zany motormouth improv riffs can be funny, even hilarious, but at their heart they're still the smokescreen patter of an emotional cripple terrified of what might happen should he find himself in silence for even a moment. Nowhere has this truth been so cruelly exposed or deployed to such devastating effect as in Barry Levinson's masterpiece, *Toys*.

Toys was one of those decades-in-the-making personal dream projects, a vision Levinson carried with him throughout his filmmaking career, and it's routinely derided as a simplistic and heavy-handed fable, an emotionally empty exercise in production design, a vanity project so close to its maker's heart that his normally trustworthy instincts failed him. These critics are missing the point. *Toys* isn't some idiotic parable about how fun and frolic are good and war and regimentation are bad; *Toys* is a savage psychological sketch, a funhouse portrait of the damaged human psyche.

There are no heroes in *Toys*. On the surface, Williams's Leslie Zevo is defending his father's Wonka-style wonderland of whimsy against the war-head intentions of his martial uncle, guarding Paradise against the incursion of the Serpent. But the world of Zevo Toys is no utopia; it's a world of masks and façades, an unreal illusion of an impossible dream, a citadel of frantic death-denial. None of the characters, neither Good Guy nor Bad Guy, is an integrated personality; they're all horribly stunted. Look at Williams, kept a child by his Santa Claus



father; look at Michael Gambon, made a military fanatic out of a little boy's hunger for paternal love and passing that desperation down to LL Cool J, his painfully overcompensating son. *Toys* is a brutal Freudian satire on human motivation, made all the more savage by its sickly-sweet Candyland setting.

Let's get back to Robin Williams by way of example, specifically the cafeteria scene where he "charms" Robin Wright (Penn), the film's "love interest." He does his trademark coke-velocity riffing, mugging and making with the funny voices and dated (even then) pop-culture references. This appears to be the usual "wind him up and watch him go!" directorial decision filmmakers are encouraged (and probably contractually obligated) to take with Williams, until you really look and listen to what's happening on screen. First, he's not actually being funny, and he knows it; his eyes, though he makes a show of that kindly crinkle he's developed, are ice-hot with panic—the panic of a frightened boy trying to impress a girl he likes combined with the panic of a comic dying onstage. Whether this was by design or simply a matter of a director giving Williams rope and letting the camera roll while he hung himself, I can't say, but Levinson doesn't let Williams or the audience off easy, rolling and rolling and rolling as the tragicomedian's material descends to "pull my finger" territory and below, keeping him squirming past the point of cruelty. It's shattering.

Speaking of the cafeteria scene right before Williams does his thing, rapper-actor LL Cool J gets to have his first big screen monologue, the famous (or should-be famous) "I don't like my food to touch" speech. Say what you want about rapper/actors, LL is the real thing, at least when a real director's handling him. The pathos of barely restrained tantruming he brings to this scene will stay with you forever—long after I'd mostly forgotten *Toys*, it was LL Cool J I remembered, his performance that kept this film alive enough in my mind to make me think to revisit it in this space. Thank you, LL Cool J, for reminding me of a forgotten masterpiece of Kubrickian might. ◉

The unkindest klutz of all

A new set of DVD reissues reopens the question of Jerry Lewis's appeal

BY BILL BEARD

So here I am reviewing five DVD reissues of Jerry Lewis movies from the early '60s. I seem to hear voices asking "Why?" That's what a couple of friends also wanted to know, their reactions ranging from incredulity to concerns for my psychic well-being. The same thing happened a few years ago when I included Lewis in a university course I was offering called "Hollywood Auteurs," where a class of really bright students met my justifications with polite stupor. Everybody hates Jerry Lewis. Well, everybody except his original huge lowest-common-denominator audience. And, of course, the French, who have praised Jerry Lewis as a filmmaker of genius and made him a *Chevalier de l'Ordre des Arts et des Lettres*. In turn, the North American reaction to this has more or less been, as one guy put it: "What do you expect from people who eat snails?"

First of all, you have to subtract Jerry Lewis the actual human being, the person who has made a deeply sick fetish of the Muscular Dystrophy telethons—and also the person whose voiceover commentaries on the reissues I've been looking at are so shallow and self-congratulatory. (Those reissues, incidentally, are ***The Bellboy, The Errand Boy, The Ladies' Man, The Patsy*** and ***The Family Jewels***, all released between 1960 and 1965 and all directed by Lewis himself.) For some people you'd then have to subtract Lewis's infantile and often crude comic approach, with its endless excesses of mugging, squawking, fumbling, jerking and falling down, and its terminally graceless execution of all that stuff. But if you do that, there's hardly anything left of Lewis the actor, and no point left in watching. What you have to do instead is stop seeing the Lewis character as a hideously dysfunctional human being, and start seeing him as an abstract force.

In fact, all the best things in Lewis's cinema come from a principle of abstraction, or at least from the way this regressive, pre-conscious psyche and spastic physical presence are positioned in an abstract environment. There are no human beings anywhere in these films, and that definitely includes the hero, who's not a person but an id-like energy centre. All the rest are cardboard cutouts for Jerry to use as props, especially to watch him in the endless reaction shots that Lewis the director is so fond of. Once in a while, somebody gets a guest turn of their own. Lewis's supporting casts are full of minor nightclub comics, has-been movie stars like George Raft and bizarre importations like retired Wagnerian opera star Helen Traubel, but nobody you could ever relate to.

THIS HUMAN FLATNESS is matched by an equal flatness everywhere else in the films, whether in the story or in the physical world it takes place in. The gags themselves, for all their frequent slapstick disorder and violence, are often highly conceptual. Often they break all bonds of physical possibility and involve monstrous exaggerations, grotesque literalizations or surreal transformations. An

REVUE DVD

example from *The Bellboy*: bellhop Jerry stands in front of his Miami hotel at night to take a picture with his flash camera, and the instant the flash goes off the scene is transformed into blazing sunlit daytime. Or from *The Ladies' Man*: at one point Jerry is so badly panicked that he splits into five of him and runs up three flights of stairs after himself.

They're also full of reflexive jokes that reveal the films as films. *The Bellboy* begins with a prologue in which a fake studio executive informs the audience that the movie they're going to see has no characters or plot. The main subject of *The Errand Boy*, set at the "Paramutual Pictures" studio, is moviemaking; *The Ladies' Man* has a live television broadcast in its midst; *The Patsy* ends with a shot that pulls out to show the cameras filming the movie you are watching; and absolutely the best gag in the very uneven *The Family Jewels* has passengers on a turbulence-tossed airplane watching an in-flight movie where, when the plane pitches, the butler dumps the entrée into society hostess Anne Baxter's lap and eventually the whole table complete with tuxedoed dinner guests just slides right out of the frame. This stuff is very modern, especially circa 1960, and is definitely something those French guys are paying attention to.

Some of the settings are equally surreal and estranging, notably the giant open-face, 54-room, three-storey house where practically all of *The Ladies' Man* takes place, everything done up in single-tone knock-your-eye-out hues and featuring some design elements almost as minimalist as in a UPA cartoon of the era. This set so impressed Jean-Luc Godard as a young film critic that years later he copied it in his 1972 Maoist think-piece *Tout va bien*. (Godard extravagantly admired Lewis as a director, as he did Lewis's only really interesting other director, Frank Tashlin.) When you add the fact that Lewis as a director, however conceptually brilliant, is technically very unpolished, and also that he constantly distends gags and dwells interminably on their payoffs (another abstracting element), the world of his films emerges as this cold, flat, empty, often actually creepy place, reminiscent at its best of some of Jacques Tati's work and at its worst of a weird combination of Tati and Ed Wood. All of this, and even Lewis's cosmically reductive acting style, makes him, strange to say, something of a cerebral artist.

SO FAR, SO GOOD, or at least interesting. Disaster strikes Lewis's cinema, though, exactly when he tries to bring some actual depth or affect to the characters, principally when he tries to transform his own character into a human being with feelings. Then an ocean of cheap sentimentality and sickening pathos suddenly floods what before had been a very pure scene; suddenly characters begin to deliver embarrassingly stilted speeches about how Jerry is a person too, just like you or like me. (The reason *The Nutty Professor* is probably Lewis's masterpiece is because it thematizes his schizoid condition.) Now Lewis's reflexivity takes a malign turn too, as he feels the need to disavow the same manic klutziness that is the only source of anybody's interest in him, and tries to shame everybody who has been laughing at what an idiot he is. (This, of course, includes the movie audience.) This is the story of *The Patsy*, where unfeeling entertainment handlers try to make a catastrophically clumsy busboy into a star, and bail out on him just



before he actually makes it big on *The Ed Sullivan Show*. It is an incoherent and finally psychotic movie (though with a number of fabulous gag scenes), and it sets the tone for the increasingly neurotic self-pity of some of Lewis's later films. I remember seeing *Hardly Working* when it came out in 1982, and the experience of watching it was much like that of watching the last half of *The Passion of the Christ*.

Of the films here, *The Bellboy* is the purest and most aesthetically satisfying, but I actually like *The Ladies' Man* even better, if only for its eye-popping '60s colours. If you can get that far, and assuming you already know *The Nutty Professor*, you might be ready for *The Errand Boy* and even *The Patsy*. Then it's onward to the best of Tashlin's Lewis movies....

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ON THE COVER



John Dullaghan's *Born Into This* dissects the legend of America's poet laureate of the gutter

BY JOSEF BRAUN

If I were asked by someone—a stranger, let's say, one not in the know—to characterize the life and work of the late U.S. poet and novelist Charles Bukowski, I think I'd be a bit lost for words (especially ones not of the four-letter variety) Where to begin? A prolific poet who crudely rejected nearly all the established aesthetics of poetry? A world-class drunkard who wrote long enough to eventually find an audience of other drunks and would-be drunks? A peripheral figure from the Beat Generation whose work is essentially antithetical to everything the nirvana-seeking Beats strived for? The dry-humoured barfly comic who invented the term 'beershit"? A haggard icon of unglamourous nonconformity? A stingingly funny, outrageously scatological, ugly and sometimes brutally poignant bard of the down and out? That last one comes a little closer, but really, there's just no satisfying short answer or easy reference point here Love him or hate him, there was no one quite like this guy and he didn't exactly fit in anywhere

However, the opening moments of John Dullaghan's new film ***Bukowski: Born Into This*** actually achieve fairly succinctly in montage what eludes me in words. We first see Bukowski at a reading in Vancouver, publicly demanding more bottles of wine if he's to be expected to perform. We then see quick clips, a rapid series of testimonies to Bukowski's unruly personality, stories of couches flying out of windows and limp penises dangling out of pants. But soon we also hear Bukowski's written words, read by the man himself in a that distinctive deadpan delivery, and in their directness, coarseness and insight, in their wild, drunken mixture of self-aggrandizement and self-loathing, they can swing from sloppiness to stunning economy, from stupid to funny to tiresome to touching, in just a few short phrases

Born Into This, remarkably, captures it all, these often contradictory aspects of a man who carefully developed a decidedly unseemly public persona, one cemented in his novels and in his screenplay for Barbet Schroeder's 1987 film *Barfly* (each featuring a thinly-veiled version of himself as the protagonist), yet a man whose life of pain, abuse and poverty left him ravaged and far more emotionally fragile than he would allow himself to admit until his last years. Perhaps similarly to Bukowski's poems, *Born Into This* is not interesting formally; mostly it's content to roll out a lot of archival footage and break it up with talking heads, interviews with an impressive variety of freaks, nerds, alcoholic artists, women with names like "Cupcakes," burnt-out publishers, sexual conquests, rock stars and bearded women who have all been somehow touched by Bukowski.

PREVUE **DOCUMENTARY**

But a more sophisticated structure begins to reveal itself over the course of the film: Dullaghan, a confessed and admittedly adoring fan, carefully and enjoyably builds up the Bukowski myth in all its ragged glory over the film's first hour only to just as carefully tear it down piece by piece in the second. And, crucially, he uses Bukowski's poetry not only to punctuate this duality but to betray its own bravado through canny juxtaposition. One moment we hear a riotous piece about dropping your wallet into the toilet after an attack of diarrhea while at the track, the next an elegy on the death of a swan. One moment we hear about Bukowski sending a little girl a yellow dress for her birthday, the next we see him about a dozen sheets to the wind and viciously abusing his wife.

I SPOKE WITH DULLAGHAN by phone last week from his home in Altadena, California where he lives with his wife and kids, is preparing the *Born Into This* DVD, dreaming up future projects and working a regular job to keep food on the table in the meantime. Dullaghan was easy to get talking, and as he began his story I quickly discovered that *Born Into This* was not merely a labour of love, but an enormous personal gamble performed in the hope of changing what for him was a soul-killing career.

Dullaghan was working for an ad agency when he reached a fateful point when he realized he was trapped, that his bottled-up ambitions were on the verge of disintegrating and that his job was consuming him. "It was really high-pressed work," Dullaghan explains, "very unhealthy and very constricting, and it manifested itself in health problems. I wound up in the hospital, and I hit that point that many people hit in their mid-30s where you've established a career that's just not working for you in any way but, worse, you don't know what to do about it."

That's when Dullaghan stumbled upon *Post Office*, Bukowski's 1971 debut novel describing his 11 years working for the U.S. Postal Service as both carrier and sorter, the job Bukowski held down in his 40s after a near-death experience spurred him into grasping for any kind of stability. Dullaghan describes his discovery of the novel in near-religious terms. "I felt that it articulated exactly what I was going through," Dullaghan says. "For me it was like reading the work of a great wise man, it shed light on so many things I was going through. It was Bukowski's voice that broke through, as though speaking directly to me, and it helped steer me in a new direction."

AFTER DEVOURING a sufficient quantity of Bukowski's prose and verse, Dullaghan began to see a gap in the critical and biographical information available about Bukowski. He began to see what was so special about the work as well. "There was this trend begin-

The big Bukowski

ning, primarily with William Carlos Williams, to bring the 20th-century colloquial American voice into poetry," Dullaghan explains, "and Bukowski took that to a new level. The Beats were doing some similar things, but Bukowski was so much more direct, down in the depths in terms of profanity and subject matter. In a way, it was *anti*-literary, *anti*-poetic."

Dullaghan initially imagined he might write a biography of the man, who died of leukemia in 1994, shortly before Dullaghan's breakdown. He eventually met Linda Lee Bukowski, Bukowski's widow and manager of his estate, at a poetry reading and the two became friends. Once Dullaghan started toying with the idea of switching his project to a film, it was Mrs. Bukowski who encouraged him to do it on a professional scale with higher production values than Dullaghan thought he could afford [illegible] comprehend. In true DIY spirit, he drove out to a rental place and got himself an industry standard Betacam he didn't even know how to turn on.

"I had the rental guy in Santa Barbara explain to me how to operate it," Dullaghan says with a laugh. "And I drew a picture of the camera and a picture of the control panel so I knew for sure what button to push to make it record on so forth."

Amazingly, Dullaghan found himself financing the production costs almost entirely with his own money. Often, he ran out and had to stall production and go back to work for a few days to get more. He took some comfort from meeting John Martin, the man who, back in the '60s, decided to donate a portion of his income to Bukowski every month for the rest of his life and who founded Black Sparrow Press for the express purpose of publishing Bukowski. Martin's stories of generosity, hardship and determination, stories that certainly parallel that of his benefactor, ensured Dullaghan that he could make *Born Into This* happen.

"I always loved documentaries," Dullaghan explains. "They were always my favourite form, but it just never seemed like an option for me before all this started to happen. Coming out of college, I had to get a job to make money on account of my family situation. Something like documentary filmmaking would have seemed too risky financially to consider."

IF *BORN INTO THIS* WAS to finally prove Dullaghan's early self-doubt wrong, its subject, though often associated with destitution, self-destruction and despair, can be credited for sparking the faith and sense of self-worth Dullaghan needed to even consider it. What emerges in the film is a figure who reinforces so much of life's darkest moments yet whose fighting spirit, whose incredible determination, is also a source of hope.

"Bukowski's whole thing was about speaking out against the lie, the series of lies that condition us into compromising ourselves. You know the ones. Buy the house, get the job, get the wife, get the money. He rejected the notion of external gratification; his writing emphasizes finding something real in yourself. That's something I admire in his work on the deepest level. It may not be real, it may not be pretty, but it's the truth." ❦

BUKOWSKI: BORN INTO THIS
Directed by John Dullaghan • Featuring Charles Bukowski, Linda Lee Bukowski, Bono, Sean Penn, Taylor Hackford and Harry Dean Stanton • Zeidler Hall, The Citadel • Fri-Mon, Dec 10-13 (9pm) • Metro Cinema • 425-9212

Read with the hunted: a Bukowski reading list

Charles Bukowski was as extremely prolific as an author as he was as a sampler of booze's numerous variations. It's difficult to say with authority what's expendable in a body of work that prides itself so frequently on its lack of overt craft and "suitable" subject matter, but the following constitutes what I consider to be solid recommendations for the newcomer. I'd also recommend avoiding some of the posthumous collections (i.e.: *Betting on the Muse*) that mix up some great late-period pieces with some real drivel that all but the completists can probably live without. All titles are published by Black Sparrow Press.

***The Roominghouse Madrigals: Early Selected Poems 1946-1966* (1988)**
Nice assessment of the early, more lyrical work. Contains the sublime, lacerating "The Genius of the Crowd," which provides *Born Into This* with one of its best moments.

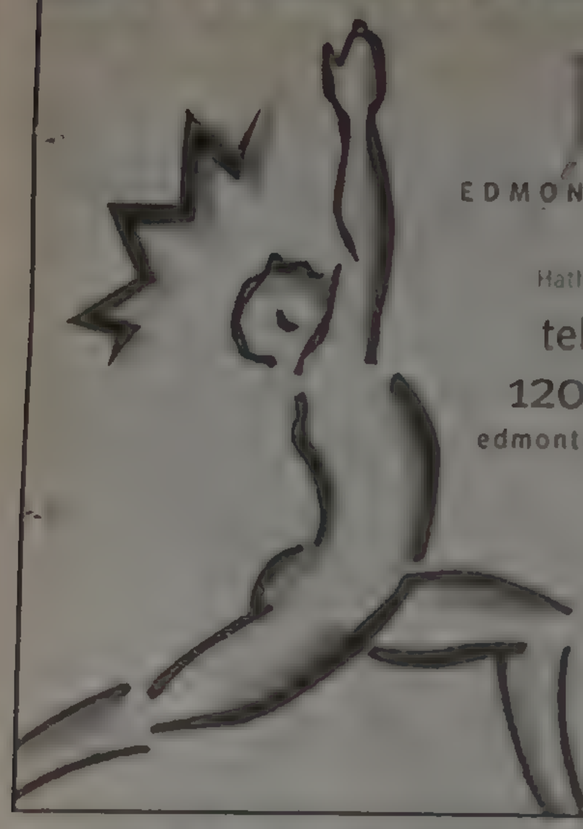
***Post Office* (1971)**
The killer first novel, mapping out Bukowski's longer-narrative style with crass observational wit and palpable desperation. If you hate your job, read this.

***Women* (1978)**
All-around entertaining chronology of lust, loneliness, self-loathing and maybe even love. Great example of Bukowski's singular ability to be boastful and self-deprecating at the exact same time while describing how in middle-age his minor celebrity status and crude charm finally got him truckloads of action. The scene where he goes camping is hilarious

***Ham on Rye* (1982)**
Bukowski's memoir of his Depression-era childhood. It was reportedly more arduous a task for him to write and it shows. Painful to read, but with the humour that much more bleakly effective.

***The Last Night of the Earth Poems* (1992)**
A cohesive sampler of later, more mature work which, as the title implies, is frequently apocalyptic and world-weary in tone. Contains the simultaneously side-splitting and terribly affecting Depression-era tale "We Ain't Got No Money Honey But We Got Rain." Also has "The Bluebird," which, like a Neil Young song, would simply be corny as all hell if it weren't so plain and sincere. —Josef Braun

fall into



yoga

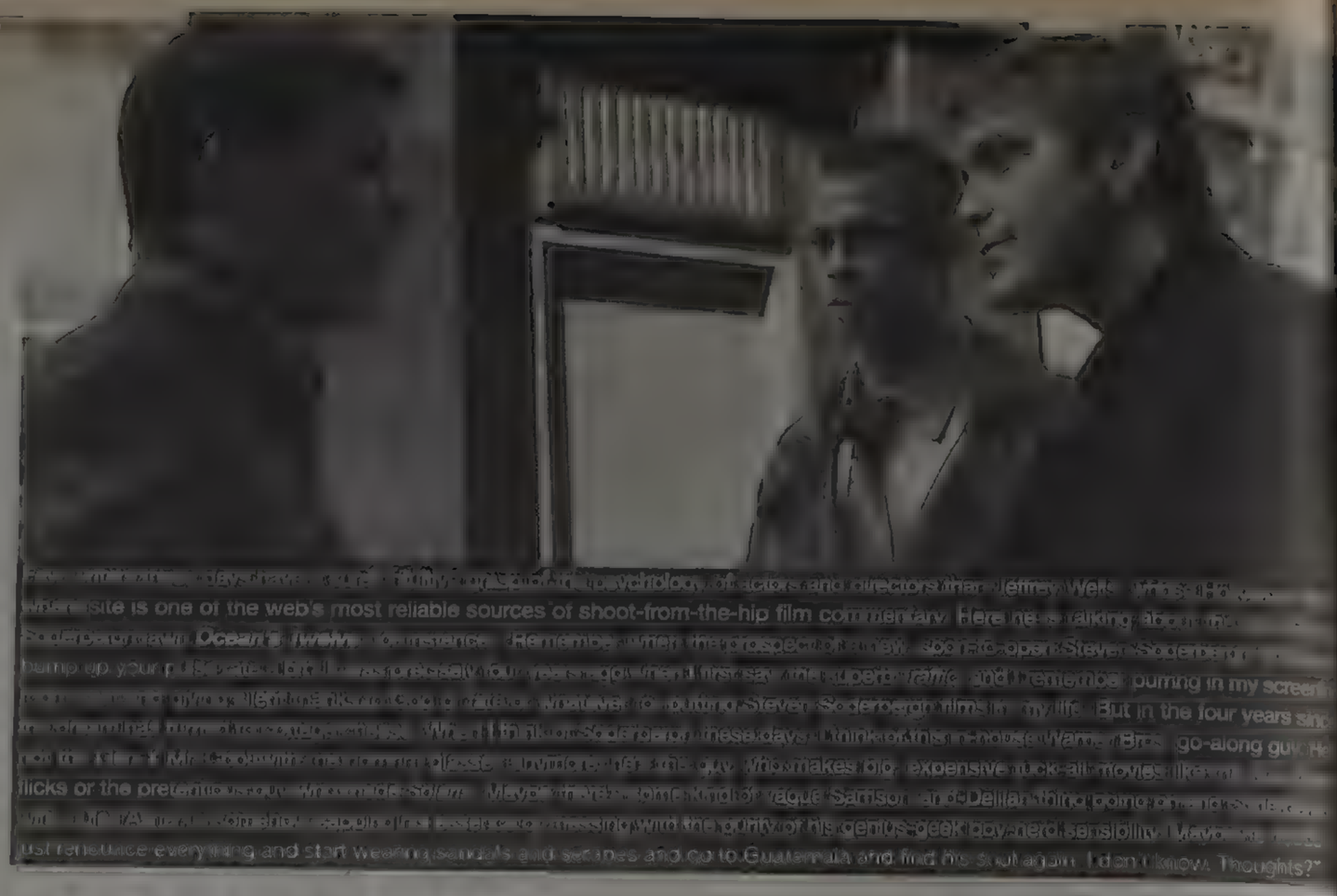
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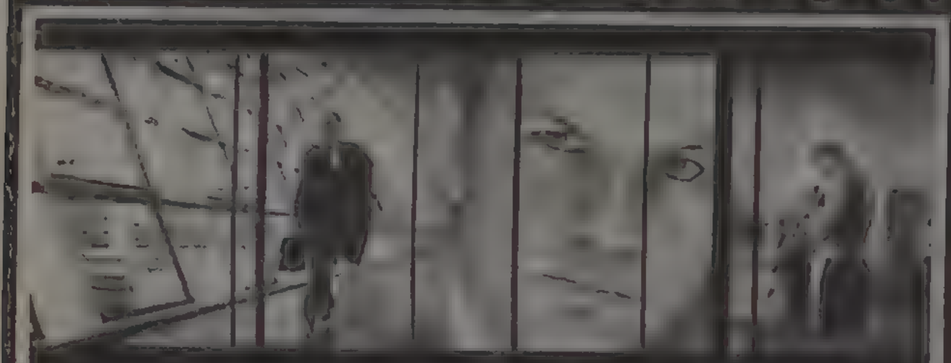
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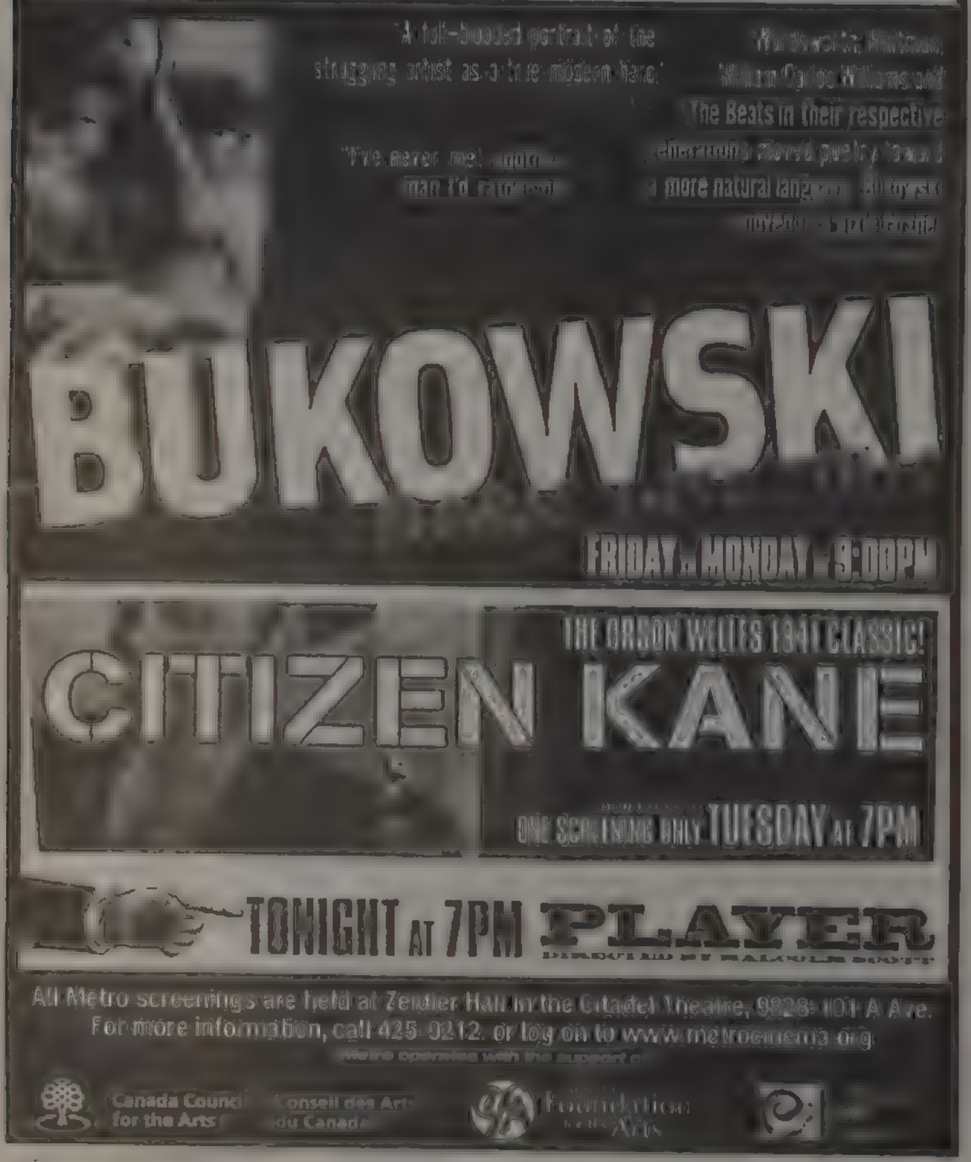
...psychology of actors and directors that Jeffrey Wells' ... site is one of the web's most reliable sources of shoot-from-the-hip film commentary. Here he's talking about ... Soderbergh's ***Ocean's Twelve***. For instance: "Remember when the retrospective of the new Soderbergh opens, Steven Soderbergh ... bump up your pulse ... I was probably four years ... got my first say the word *auteur* and remember ... purring in my screening ... [illegible] ... Steven Soderbergh films in my life. But in the four years since ... Soderbergh these days. I think of him as a ... go-along guy. He ... Mr. Goodwrench ... flicks or the pretentious ... Maybe I'm ... Jaqué Samson ... Delilah ... just rent ... everything and start wearing sandals and sarongs and go to Guatemala and find my soul again. I don't know. Thoughts?"

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FILM WEEKLY

THIS WEEK'S NEW MOVIES

Bukowski: Born Into This Director John Dullaghan's documentary portrait of the hard-living, gutter-dwelling poet and author Charles Bukowski, featuring extensive rare interview footage shot during the '70s as well as testimonials from lovers, family and celebrities such as Sean Penn, Bono, Harry Dean Stanton and Tom Waits. *Zeidler Hall, The Citadel; Fri-Mon, Dec 10-13 (9pm)* Read Josef Braun's article on page 60.

Citizen Kane Orson Welles (who also directed and co-wrote), Joseph Cotten, Everett Sloane, Dorothy Comingore and Agnes Moorehead star in the visually and thematically audacious 1941 masterpiece about a reporter whose search for the meaning of a wealthy publishing tycoon's final word takes him on a voyage into the dark heart of the American dream. *Zeidler Hall, The Citadel; Tue, Dec 14 (7pm)*

Code 46 Tim Robbins and Samantha Morton star in *24 Hour Party People* director Michael Winterbottom's low-key science fiction film, set in a futuristic world where environmental disasters, disease and cloning have become commonplace, about an insurance investigator who embarks on a forbidden love affair with a beautiful female forger. *Zeidler Hall, The Citadel; Fri-Mon, Dec 10-13 (7pm); Tue, Dec 14 (9pm)* Read Darren Zenko's article on page 64.

Enduring Love Daniel Craig, Rhys Ifans, Samantha Morton and Bill Nighy star in *Changing Lanes* director Roger Michell's drama about a university professor whose orderly life is invaded by a relentless, shaggy-haired stalker he met during an unsuccessful attempt to rescue the passengers of a runaway hot-air balloon. Based on the novel by Ian McEwan. Read Paul Matwychuk's article on page 58.

Ocean's Twelve George Clooney, Julia Roberts, Matt Damon, Brad Pitt, Andy Garcia and Catherine Zeta-Jones star in Steven Soderbergh's sequel to his 2001 romp *Ocean's Eleven*, in which charming thief Danny Ocean reunites his crew in Europe to pull off three elaborate new heists, with vengeful casino owner Terry Benedict still hot on their tail.

Player Robert Theberge, Kasia Gawel and Patrick Gilmour star in local director Malcolm Scott's shot-in-Edmonton feature about a loner university student whose romance with a thrill-seeking female student causes him to unleash the rage he's been bottling up ever since his abusive childhood. *Zeidler Hall, The Citadel; Thu, Dec 9 (7pm)*

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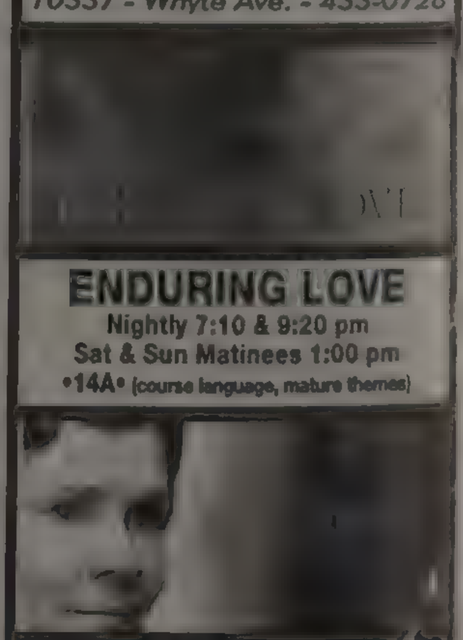
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•14A•

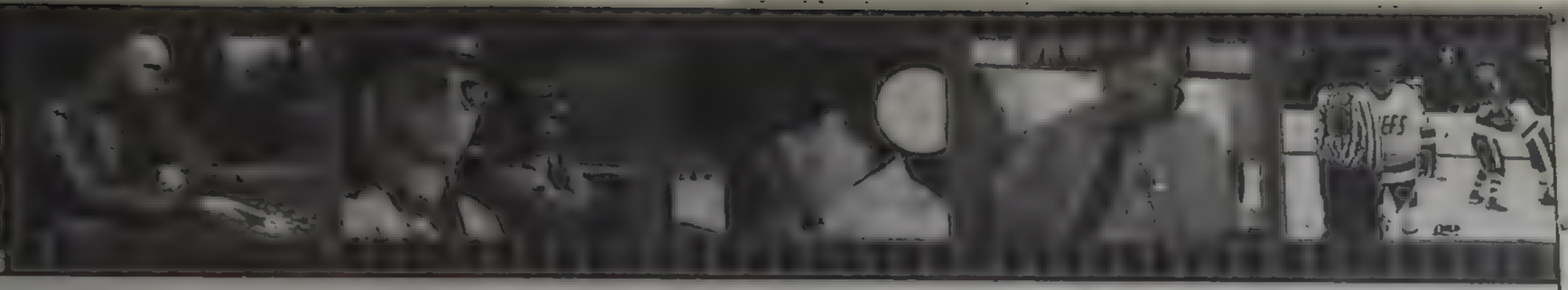
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...SPONGEBOB SQUAREPANTS MOVIE G
...y 12 45 2 45 4 30 6 45

...E INCREDIBLES G
...n 12 15 2 30 7:00 9 15

...E POLAR EXPRESS G

...RISTMAS WITH THE KRANKS PG
...

...ADE: TRINITY 18A

...E OCEAN'S TWELVE PG

LEDUC CINEMAS

4762-50 St. Leduc. 986-2728

THE SPONGEBOB SQUAREPANTS MOVIE G
...n. 6:50 8:40

...CHRISTMAS WITH THE KRANKS PG
...y 7 10 9 15 Sat Sun 1:10 3:20

...ADE: TRINITY 18A

...HE POLAR EXPRESS G
...at Sun 1:00

...OCEAN'S TWELVE PG
...Coarse language. Daily 7:10 9:30 Sat Sun 1:10 3:40

WETASKIWIN CINEMAS

...

...HE SPONGEBOB SQUAREPANTS MOVIE G
...y 6:50 8:40
...t Sun 1:00 3:15

...RISTMAS WITH THE KRANKS PG
...7 10 9 15 Sat Sun 1 10 3 20

...ADE: TRINITY 18A

...HE POLAR EXPRESS G

...EAN'S TWELVE PG

CINEMA PLUS

#490 140 St Albert Rd. 460-1646

...E NOTEBOOK PG

...

...EED OF CHUCKY 18A

...T CAPTAIN AND ...E WORLD OF TOMORROW PG

...ART HUCKABEES 14A
...Daily 7:10 9:40 Sat Sun 1:10 3:50

...PLEON DYNAMITE G

...ASK TALE G

...

...AM AMERICA: WORLD POLICE 18A
...Crude sexual language, not recommended for children.
...Sun 12:30 3:00 Daily 7:00 9:15

CINEPLEX ODEON CINEMAS

CINEMA GUIDE

CITY CENTRE

...10830 82nd Ave. 433-8724

THE INCREDIBLES G
Daily 1:20 4:10 6:50 9:30

THE POLAR EXPRESS G
Daily 1:00

BRIDGET JONES: THE EDGE OF REASON 14A
Coarse language. Daily 1:40 4:30 7:30 10:15

FINDING NEVERLAND G
Daily 1:10 3:40 6:35 9:20

NATIONAL TREASURE PG
Daily 12:50 3:50 6:45 9:50

ALEXANDER 14A
Gory scenes. Daily 3:30 8:00

BLADE: TRINITY 18A
No passes. Daily 1:50 4:50 7:40 10:20

CLOSER 18A
Crude sexual language. No passes
Daily 1:30 4:20 7:10 9:40

OCEAN'S TWELVE PG
Coarse language. No passes
Daily 12:45 4:00 7:00 10:10

SIDEWAYS 18A
Sexual content. Daily 2:00 4:40 7:20 10:00

WEST MALL 8

...8882-170 St. 444-1525

THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT G
Fri-Sun 1:30 4:15 Mon-Thu 4:15

WITHOUT A PADDLE 14A
Fri-Sun 2:30 4:40 7:10 9:25 Mon-Thu 4:40 7:10 9:25

SEED OF CHUCKY 18A
Gory scenes. Fri-Sun 2:00 8:40 Mon-Thu 8:40

SKY CAPTAIN AND THE WORLD OF TOMORROW PG
Daily 4:00 6:35

SURVIVING CHRISTMAS PG
Not recommended for young children. Daily 7:05 9:30

SAW R
Disturbing content. Fri-Sun 1:45 3:50 6:30 9:00
Mon-Thu 3:50 6:30 9:00

SHARK TALE G
Fri-Sun 2:20 4:30 6:40 8:50 Mon-Thu 4:30 6:40 8:50

THE NOTEBOOK PG
Suggestive scenes. Fri-Sun 1:40 4:20 6:50 9:20
Mon-Thu 4:20 6:50 9:20

TEAM AMERICA: WORLD POLICE 18A
Crude sexual language, not recommended for children
Fri-Sun 2:10 4:10 7:20 9:40 Mon-Thu 4:10 7:20 9:40

NAPOLEON DYNAMITE G
Fri-Sun 1:50 4:25 7:00 9:10 Mon-Thu 4:25 7:00 9:10

CLAREVIEW

4211-139 Ave. 472-7600

THE INCREDIBLES G
Fri-Sun 1:10 1:40 4:00 7:00 9:40
Mon-Thu 4:00 7:00 9:40

THE POLAR EXPRESS G
Fri Mon-Thu 3:15 7:50 Sat-Sun 12:45 3:15 7:50

ALEXANDER 14A
Gory scenes. Daily 4:20 8:00

NATIONAL TREASURE PG
Fri-Sun 12:50 3:50 6:45 9:30
Mon-Thu 3:50 6:45 9:30

BRIDGET JONES: THE EDGE OF REASON 14A
Coarse language. Daily 10:10

THE SPONGEBOB SQUAREPANTS MOVIE G
Fri-Sun 12:30 2:40 4:50 6:50 8:50
Mon-Thu 4:50 6:50 8:50

CHRISTMAS WITH THE KRANKS PG
Fri-Sun 1:50 4:30 7:10 9:25
Mon-Thu 4:30 7:10 9:25

FINDING NEVERLAND G
Fri-Sun 1:30 4:40 7:40 9:50 Mon-Thu 4:40 7:40 9:50

BLADE: TRINITY 18A
...
Mon-Thu 3:30 7:05 9:45

OCEAN'S TWELVE PG
Coarse language. No passes
...
Mon-Thu 3:40 4:10 6:30 7:20 9:15 10:05

SOUTH EDMONTON COMMON

1525-99 St. 436-8585

THE INCREDIBLES G
Daily 12:00 1:00 2:45 4:00 5:30 7:00 8:30 9:40

RAY PG
...recommended for young children

THE POLAR EXPRESS G
Daily 1:00 4:00 7:00 10:00

BRIDGET JONES: THE EDGE OF REASON 14A
Coarse language. Daily 1:40 4:30 7:30 10:15

CHRISTMAS WITH THE KRANKS PG
Fri Mon-Thu 12:45 1:45 3:15 4:15 7:20 9:45
Sat 12:45 1:45 3:15 4:15 9:45
Sun 12:45 1:45 4:15 7:20 9:45

NATIONAL TREASURE PG
Fri-Wed 12:50 1:50 3:50 4:50 6:50 7:50 9:50 10:40
Thu 12:50 1:50 3:50 6:50 9:50 10:40

CLOSER 18A
Crude sexual language. No passes
Fri-Sun Tue Thu 12:20 1:20 3:20 4:20 6:40 7:40 9:20
10:20 Mon Wed 12:20 1:20 3:20 4:20 7:40 10:20

BLADE: TRINITY 18A
No passes
Fri-Tue Thu 12:10 1:10 2:10 2:50 4:10 5:10 5:50 7:10
8:10 9:10 10:00 10:45 Wed 12:10 1:10 2:10 2:50 4:10
5:50 7:10 9:10 10:00 10:45

OCEAN'S TWELVE PG
Coarse language. No passes
Fri-Mon Wed 12:30 1:30 3:30 4:30 6:30 7:15 7:45 9:30
10:15 10:45 Tue 1:30 3:30 4:30 6:30 7:15 7:45 9:30
10:15 10:45 Thu 12:30 1:30 3:30 4:30 7:15 7:45 10:15
10:45
Star and Strollers Screening. No passes. Tue 1:00

SPANGLISH STC
No passes. Sneak preview Sat 7:00

WWE: ARMAGEDDON
Sun 5:00

GALAXY CINEMAS @ SHERWOOD PARK

2020 Sherwood Drive. 416-0150

THE INCREDIBLES G
Fri 4:10 7:05 9:55
Sat-Sun 12:50 4:10 7:05 9:55
Mon-Thu 7:05 9:55

THE POLAR EXPRESS G
Fri 3:30 7:30 Sat 1:00 3:30 7:30
Sun 1:00 3:30
Mon-Thu 7:30

ALEXANDER 14A
Gory scenes
Fri 4:30 8:00 Sat Sun 12:50 4:30 8:00 Mon-Thu 8:00

BRIDGET JONES: THE EDGE OF REASON 14A
Coarse language
Daily 10:15

NATIONAL TREASURE PG
Fri 3:45 6:50 9:40
Sat Sun 12:40 3:45 6:50 9:40
Mon-Thu 6:50 9:40

THE SPONGEBOB SQUAREPANTS MOVIE G
Fri 4:30 6:40 8:50
Sat-Sun 12:15 2:20 4:30 6:40 8:50
Mon-Thu 6:40 8:50

CHRISTMAS WITH THE KRANKS PG
Fri 4:40 7:20 9:50
Sat 1:10 4:40 9:50
Sun 1:10 4:40 7:20 9:50
Mon-Thu 7:20 9:50

FINDING NEVERLAND G
Fri 3:10 6:45 9:15
Sat-Sun 12:20 3:10 6:45 9:15
Mon-Thu 6:45 9:15

BLADE: TRINITY 18A
No passes. Fri 3:20 7:10 10:10
Sat Sun 12:30 3:20 7:10 10:10
Mon-Thu 7:10 10:10

OCEAN'S TWELVE PG
Coarse language. No passes
Fri 3:00 4:00 6:30 7:00 9:30 10:00
Sat 12:00 1:00 3:00 4:00 6:30 7:00 9:30 10:00
Sun 12:00 1:00 3:00 6:30 7:00 9:30 10:00
Mon Thu 6:30 7:00 9:30 10:00
Star and Strollers Screening. No passes. Tue 1:00

SPANGLISH STC
No passes. Sneak preview Sat 7:20

WWE: ARMAGEDDON

NORTH EDMONTON CINEMAS

14231-137 Ave. 732-2230

THE INCREDIBLES G
Daily 12:30 1:50 3:20 4:45 7:10 9:45

THE POLAR EXPRESS G
Daily 12:00 1:20 4:10 7:00 9:10

BRIDGET JONES: THE EDGE OF REASON 14A
Coarse language
Fri Sat Mon-Wed 1:30 4:00 6:45 9:20
Sun 4:00 6:45 9:20 Thu 1:30 4:00 6:45

FINDING NEVERLAND G
Daily 12:20 2:40 5:10 7:40 10:00

NATIONAL TREASURE PG
...

THE SPONGEBOB SQUAREPANTS MOVIE G
Daily 12:10 2:15 4:20 6:30 8:30

CHRISTMAS WITH THE KRANKS PG
Fri Sun-Thu 2:00 4:30 7:20 9:50
Sat 2:00 4:30 9:50

ALEXANDER 14A
Gory scenes
Daily 12:... 4:30 8:15

CLOSER 18A
Crude sexual language
No passes
Daily 1:10 3:40 6:50 7:50 9:25 10:15

BLADE: TRINITY 18A
No pas...
Fri Sat Mon-Wed 1:00 2:10 3:45 5:00 6:55 7:45 9:40
10:30 Sun 2:10 3:45 5:00 6:55 7:45 9:40 10:30
Thu 1:00 2:10 3:45 5:00 7:45 9:40 10:30

SPANGLISH STC
No passes
Sneak preview Sat 7:00

OCEAN'S TWELVE PG
Coarse language
No passes
Fri Mon Wed Thu 12:40 1:40 3:30 4:40 6:40 7:30 9:30
10:20
Tue 12:40 3:30 4:40 6:40 7:30 9:30 10:20
Star and Strollers Screening. No passes. Tue 1:00

FAMOUS PLAYERS

GATEWAY 8

2950 Calgary Trail. 436-6977

LADDER 49 PG
Coarse language
Fri Sat Sun 12:40 3:40 6:50 9:30
Mon Tue Wed 6:50 9:30
Thu 9:30

ALFIE 14A
9:25

THE SPONGEBOB SQUAREPANTS MOVIE G
Fri Sat Sun 12:30 1:10 2:40 3:35 4:40 7:00 7:25 9:3...
Mon Tue Wed Thu 7:00 7:25 9:35

ALEXANDER 14A
Gory scenes
Fri Sat Sun 12:20 1:00 3:50 4:30 7:30 8:15
Mon Tue Wed Thu 7:30 8:15

FINDING NEVERLAND G
Fri Sat Sun 12:55 3:45 7:10 9:40
Mon Tue Wed Thu 7:10 9:40

THE GRUDGE 14A
Frightening scenes
Fri Sat Sun 1:20 4:15 7:15 9:45
Mon Tue Wed Thu 7:15 9:45

SILVERCITY WEST EDMONTON MALL

WEM. 8882-170 St. 444-2400

THE INCREDIBLES G
11:30 12:30 3:35 6:50 9:55

THE GRUDGE 14A
Frightening scenes
Fri Sat Mon Tue Wed Thu 7:40 10:40
Sun 10:40

THE POLAR EXPRESS G
Fri Sat Mon Tue Wed Thu 12:00 1:20 2:20 4:05 4:4...
7:15 9:40
Sun 12:00 1:20 2:20 4:45 7:15 9:40
Daily 12:00 2:20 4:45 7:15 9:40

AFTER THE SUNSET 14A
...

BRIDGET JONES: THE EDGE OF REASON 14A
Coarse language
Fri Sat Sun Mon Tue Thu 2:10 4:40 7:25 10:20
Wed 2:10 10:20

THE SPONGEBOB SQUAREPANTS MOVIE G
11:40 1:50 4:25 6:55

NATIONAL TREASURE PG
12:20 3:40 6:45 10:10

ALEXANDER 14A
Gory scenes
12:10 3:50 7:...

CHRISTMAS WITH THE KRANKS PG
Fri Sun Mon Tue Wed Thu 11:35 1:55 4:20 7:05 9:45
Sat 11:35 1:55 4:20 9:45

FINDING NEVERLAND G
11:50 2:25 4:50 7:20 10:25

BLADE: TRINITY 18A
12:15 1:15 3:45 4:15 7:15 7:45 10:15 10:4...

OCEAN'S TWELVE PG
No passes. Coarse language
12:00 1:00 3:30 4:00 7:00 7:30 10:00 10:30
Famous Babies Wed 1pm

SPANGLISH STC
Sneak preview Sat 7:00

WESTMOUNT CENTRE

111 Ave. Groat Rd. 455-8720

THE INCREDIBLES G
Fri Sat Sun 1:00 4:00 7:10 9:50
Mon Tue Wed Thu 7:10 9:50

THE SPONGEBOB SQUAREPANTS MOVIE G
Fri Sat Sun 12:15 2:20 4:30 6:40
Mon Tue Wed Thu 6:40

NATIONAL TREASURE PG
Fri Sat Sun 12:45 3:45 6:50 9:40
Mon Tue Wed Thu 6:50 9:40

ALEXANDER 14A
Gory scenes. 9:00

OCEAN'S TWELVE PG
No passes
Coarse language
Fri Sat Sun 12:30 3:...0 7:00 10:00
Mon Tue Wed Thu 7:00 10:00

MOVIES 12 / CINEMA CITY 12

MOVIES 12 — 130 AVE. & 50TH STREET — 472-8779
CINEMA CITY 12 — 3633 99 STREET — 463 5481
SHOWING AT BOTH CINEMAS

CELLULAR 14A
...t Sun 11:30
Daily 1:55 4:30 7:00 9:20
Fri Sat late show 11:50

NAPOLEON DYNAMITE G
Sat Sun 11:05
Daily 1:20 4:15 7:10 9:25
Fri Sat late show 11:35

SAW R
Disturbing content
...t Sun 11:35
Daily 1:15 4:35 7:35 10:00
Fri Sat late show 12:15

SEED OF CHUCKY 18A
Gory scenes
Sat Sun 11:45
Daily 1:45 4:55 7:30 9:55
Fri Sat late show 12:05

SHARK TALE G
Sat Sun 11:10
Daily 1:25 4:25 7:05 9:...
Fri Sat late show 11:30

TEAM AMERICA: WORLD POLICE 18A
Crude sexual language, not recommended for children
Sat Sun 11:20
...ily 1:30 4:35 7:40 10:0...
Fri Sat late show 12:15

THE NOTEBOOK PG
Suggestive ...
...t Sun 11:00
Daily 1:40 4:20 7:00 9:40
Fri Sat late show 12:10

SHAUN OF THE DEAD 18A
Gory scenes
Sat Sun 11:50
Daily 2:00 4:50 7:45 10:10
Fri Sat late show 12:20

SURVIVING CHRISTMAS PG
Not recommended for young children
...
Daily 2:05 4:40 7:15 9:30
Fri Sat late show 11:40

TAXI PG
...
...t Sun 11:40
Daily 2:15 4:45 7:20 9:3...
Fri Sat late show 12:00

WITHOUT A PADDLE 14A
...t Sun 11:5...
Daily 2:10 5:00 7:25 9:4...
Fri Sat late show 11:5...

THE BOURNE SUPREMACY 14A
...t Sun 11:1...
Daily 1:35 4:10 7:15 9:50
Fri Sat late show 12:10

Love in the time of superviruses

Tim Robbins and Samantha Morton are gene-crossed lovers in dystopian *Code 46*

BY DARREN ZENKO



The soul of science fiction is the same as that of all literature: human hearts and minds relating to each other and the world they operate in. Spaceships, zap guns, alien monsters, brain machines, robot cops, teleportation, latex facial prosthetics... the trappings of Hollywood space adventure are gaudy ornaments gilding (and usually obscuring) this soul. The best SF is fantastic yet familiar, speaking to us of our mundane selves as its characters deal with their own exotic problems. On this count, Michael Winterbottom's moody near-future romantic tragedy ***Code 46*** wins full honours.

The setting is recognizable; we see it in our modern dreams and nightmares. Culture has become truly global, nation-states having faded in relevance before the reality of instant worldwide commerce and communication. The vernacular of the globoculture is a gnarled patois borrowing bits and pieces from dozen tongues—*as-salaam-alaikum, hombre; voudriez-vous* a bottle of *pivo*? Human society is a night society, gone nocturnal since the sun shines deadly. Watch, wallet, cash and keys are pretty much done away with, replaced by PDA phones and ubiquitous fingerprint scanners, checking your identity and tracking every movement. Hundreds of millions pack the teeming cities; billions more —the unfit, the dis-

REVUE SCIENCE FICTION

eased, the politically exiled—survive Outside, in the hardscrabble countryside of cancerous sunlight and unfiltered essentials. Designer viruses can give you superpowers. Genetic health is rigourously screened, and travel privileges tightly controlled based on disease factors. And reproductive technology has created so many clones and near-clones that the titular "Code 46," which forbids genetically similar individuals from conceiving, has become necessary.

Whew. That's your standard ripped-from-tomorrow's-headlines SF dystopia, the milieu of thousands of stories, dozens of movies and an infinity of tales yet untold. The story Winterbottom gives us is a love story, its lovers crossed by stars the Montague/Capulet brain trust could never have imagined. Tim Robbins is Will, a hotshot fraud investigator with virus-induced powers of super-empathy sent to Shanghai to put a stop to a steady leak of forged travel documents. Samantha Morton is Maria, the forger of said documents, a haunted worker bee with a rootless past and an empty future. Their love-at-first sight is born from suspect circumstances—genetic predisposition? Drug side-effect?—and doomed, as all classic doomed loves are doomed, by the requisites of their society.

That doom is not brought down by SWAT-looking future cops, nor is it avoided (or delayed) by high-speed sci-fi chase scenes, desperate "I'm hacking the mainframe!" ploys or any of the dozens of other clichés that tend to spring up around Hollywood's futuristic fugitives. Will and Maria's world is above all ordered and civil, and their affair is broken and obliterated efficiently and humanely, a worldwide system of total order mechanically breaking down and re-aligning a temporary pocket of maladjustment.

IT'S THIS RESPECTFUL APPROACH to science fiction—that is, its respect for the *idea* and its willingness to let everything develop from and around it—that more than anything makes me well-disposed toward a film which, to be perfectly honest, tends to shade a bit toward the "boring" end of the spectrum. There's nothing worse in sci-fi than the constant bullshit scenes where characters explain things that would be obvious to anybody who really lived in their world; it's like me calling up a buddy and saying "Would you like to come over and watch a Digital Versatile Disc, or 'DVD' for short? A laser will read the video data and display it on my television screen." Winterbottom avoids this BS; his characters speak naturally about the realities of their setting without exposition. It's a lovely case of showing rather than telling: nobody comes right out and says, "Oh, yeah, the ozone's gone and the sun can totally kill you," but when we see Robbins and Morton running down a sunlight street sheltering themselves under his overcoat as if it were pouring rain, we get the picture.

Unfortunately, the movie is a little emotionally distant—perhaps inevitable in a film about cold people in a clockwork world of surprise-free regimentation. There are a few sc... though, that vibrate with en... especially when Morton's comm... but uneven performance finds ... right places to sync up with Robbi... That's when the power of Winte... tom's message comes through ... you feel the terror and violation o... and love in an environmental, so... political, economic and genetic re... for humanity that's as far away a... cover of *Newsweek*. An honest piec... science fiction in the best tradition... downer date movie; *Lost in Transla...* meets *Blade Runner* with a da... *Solaris* thrown in for mood – ... niche *Code 46* fills may be small, ... it fills it well. V

CODE ...

Directed by Michael Winterbotto... Written by Frank Cottrell Boy... Starring Tim Robbins and Samant... Morton • Zeidler Hall, The Citadel • ... Mon, Dec 10-13 (7pm); Tue, Dec ... (9pm) • Metro Cinema • 425-92...

All systems *Gozu*

Cow-headed demons and missing yakuza corpses populate Takashi Miike's latest oddity

BY PAUL MATWYCHUK



I'm no expert on the films of Japanese auteur Takashi Miike—at the rate this guy makes movies, often as many as six or seven in a single year, keeping up with Miike's output is less a hobby and more a full-time job—but I've sat through enough of them to have approached ***Gozu***, the latest of his films to get a mainstream DVD release in North America, with the proper mixture of anticipation and dread. I've seen the psychotic heroine of *Audition* stick needles into the eyes of her immobilized middle-aged suitor and saw off his feet with piano wire; I've seen the guy get split in two by a samurai sword in *Ichi the Killer;* hey, I've even seen the prostitute from *Dead or Alive* get drowned in a wading pool filled with excrement (although I had to turn my face away in disgust at that one). What new visual outrages would Miike commit this time out?

As it turns out, *Gozu* finds Miike in a more playful, subdued mood than usual—there's a wild sense of humour running through most of Miike's films, but *Gozu* is the closest thing of his I've seen to an outright comedy. The film opens, for instance, with a hilarious scene in which a gangster named Ozaki (Sho Aikawa) stands up in the middle of a yakuza meeting, announces that the tiny dog he sees a woman petting

REVUE DVD

just outside the restaurant they're sitting in is actually a vicious "trained yakuza attack dog," runs out the door, picks up the dog and smashes it to death with his bare hands. Miike's never shied away from violence in his films, but he stages this scene as a bit of surreal slapstick—at one point, Ozaki twirls the poor creature over his head on its leash like a lasso. You feel about as much horror at the sight as you do when Michael Palin keeps accidentally killing those dogs in *A Fish Called Wanda*.

Ozaki's superiors, however, are understandably concerned about his mental health, and they order his partner, an easily flustered rookie named Minami (Hideki Sone), to kill him and dump his body. Minami accomplishes the first part of his assignment (albeit accidentally), but before he can dispose of the body, it mysteriously disappears from his car while he's busy making a phone call to his superiors. The rest of the film follows Minami on a wild goose chase as he tries to locate Ozaki's corpse. Stranded in Nagoya—a small nowhere of a town halfway between Tokyo and Hiroshima that's sort of the Japanese equivalent of Podunk—Minami is even more out of his element than usual, and every encounter he has only discombobulates him further. When he goes into a restaurant for a coffee, he's served a complimentary dessert than sends him racing to the men's room to throw up. The motel he checks into is run by a middle-aged woman who's very proud of her constantly lactating breasts. The only person who offers to help him out has a circular blotch of white, dried-out skin covering half his face. And I haven't even mentioned the cow-headed demon that appears to Minami in a dream and licks him all over his face with his obscenely huge tongue. (The script is by Sakichi Sato, best known for playing "Charlie Brown" in the first *Kill Bill* movie.)

A LOT OF REVIEWERS have compared *Gozu* to the films of David Lynch, and Minami's adventures in Nagoya do bear a certain resemblance to the first half of *Twin Peaks: Fire Walk With Me*, with Chris Isaak and Kiefer Sutherland wandering around a weird small town where everybody reacts to their presence with an inscrutable, deadpan hostility. But as the essay by Miike expert Tom Mes included in the DVD explains, it's probably more helpful to think of *Gozu* as a satire on the strain of barely repressed homosexuality that runs through the strenuously macho yakuza genre. It's obvious to the viewer that Ozaki and Minami are in love—at one point, Ozaki even gives Minami a pair of crotchless panties as a token of friendship—except the virginal, repressed Minami is incapable of acting on his desires. Only at the end of the film, when Ozaki magically reappears, having been reincarnated ... the body of a gorgeous woman, ... the impasse broken.

This plot twist sets the stage fo... one of the most memorable climax... (and one of the funniest closin... lines) in Miike's entire oeuvre. *Goz...* will definitely not be to everyone's tastes, but anyone in the mood for ... surreal, gender-bending yakuza com... edy/horror movie and who doesn't ... mind seeing a lot of bodily fluids ... spewing out onto the screen ought ... to give it a whirl. There ought to ... be—what? At least three of you out ... there, right? V

GOZ...

Directed by Takashi Miike • Written b... Sakichi Sato • Starring Hideki Sone, Sh... Aikawa and Kimika Yoshino • Now on DV...

Nell by mouth

Moving Pictures tells you more about Nell Shipman than it shows you

BY PAUL MATWYCHUK

Jean-Luc Godard once defined film as "truth, 24 frames a second." But Sharon Pollock takes precisely the opposite view in her play ***Moving Pictures***, which begins with the voice of Thomas Edison explaining how the apparently continuous action of movies is only an illusion. What happens *between* the still images on a strip of film, Pollock argues, is the *real* truth—as a record of what really happened in our lives, movies are as unreliable an authority as... well, as our memories.

Pollock sets out to illustrate this thesis through the story of Canadian film pioneer Nell Shipman, a second-rate juvenile vaudeville performer who got involved in filmmaking during the movie industry's rough-and-tumble early years back in the mid-teens. She flourished in the new medium, and became a full-fledged star in 1919 with the shot-on-location outdoor epic *Back to God's Country*, in which she wrote a plum role for herself as a young bride who is forced to fend for herself in the Canadian Arctic when her husband is killed by a villainous ship's captain. With that success under her belt, Shipman took increasing control of her subsequent vehicles, writing, directing and producing them, as well as financing them independently and shooting them at Lionhead Lodge, a combination film studio/nature preserve she set up in Priest Lake, Idaho. But the growing corporate control of film distribution, coupled with a series of truly terrible decisions in her professional and personal lives, eventually left Shipman isolated and unable to get any new projects off the ground. By the time she died in 1970, she was almost completely forgotten, her pathetic final film more than 33 years in the past.

Moving Pictures' version of Shipman's life, however, is considerably less linear than mine. (Old-fashioned movie mogul Sam Goldwyn, who appears as a character in the play, would have been appalled.) Pollock sets the play in a kind of nowheresville of Shipman's imagination—a stylized empty movie theatre where three incarnations of Shipman at different ages try to make sense of their collective life. Kelly Spilchak plays "Helen," the free-spirited, almost hyperactive youngster (Shipman changed her professional name from Helen Barham when she turned 20); Candice Woloshyn is "Nell," the defiant, obsessive filmmaker; and Pollock herself plays "Shipman," the crotchety, cluttered woman she became at the end of her life, and who would rather not remember anything to do with her past selves.

THE PLAY SUGGESTS that the only way to arrive at a true portrait of Nell Shipman's character is to layer these three versions of her on top of one another, like three-strip Technicolor. But even with three Shipmans onstage at all times, I don't know if *Moving Pictures* gives us a full understanding of this intriguing figure.

REVUE **THEATRE**

That's partly by design—Pollock is too smart about playwriting (and about people) to pretend that she can boil down a person's essence into two hours of stage time.

But it still feels like too many important chunks of Shipman's life have been left offstage. Shipman's love of animals, for instance, seems to come out of nowhere and is hard to reconcile with the brassy, very urban woman we see talking turkey with movie executives. How did she turn into such a nature-lover—a woman who dedicated the novels she wrote later on in her life not to her children or her husband but to her pets? Also, Shipman devotes so much energy to her films and sacrifices so much of her relationships with her son and her two husbands to make them, and yet we never get a clear sense of what those movies were like—of what stories it was so important for her to put onscreen, or what made them so unique. It might have been interesting to have seen Pollock really exploit the ironic contrast between Shipman's onscreen persona as a strong woman who often saved the lives of her male co-stars, and her offscreen inability to save her second husband Bert from suicidal despair.

WOLOSHYN'S PERFORMANCE as the "middle" Shipman tries hard to bring the character into focus, but unfortunately, she fails to convey the single-minded drive and vision and charisma that the real-life Shipman must have had in abundance to get all these projects off the ground (even if her lousy business sense ultimately doomed them). I think she plays the role a little too heroically—anyone, male or female, who writes, directs, produces and stars in their own movies, is going to be a little bit of a monster (or at least a little callous towards others) and you don't see that dark side come out here



Spilchak has a lot of fun moments in a more limited role as young Shipman—especially when she drags a disgruntled-looking Pollock onto centre stage to help out with a silly song-and-dance routine

Moving Pictures could use more playful, human moments like that one. Instead, Pollock's complicated structure keeps getting in the way of the interesting woman her script is actually about—battling Shipman's story instead of serving it. This show is a bit of an anomaly: it's a stage biography where the playwright often seems less interested in its subject than the audience does. V

MOVING PICTURES
Directed by Heather Inglis • Written by Sharon Pollock • Starring Sharon Pollock, Kelly Spilchak and Candice Woloshyn • Timms Centre for the Arts (U of A) • To Dec 11 • 492-8710



Box social

The boxes in *Transformations* exhibition contain wonders as big as all outdoors

BY STUART ADAMS

Even as it was being installed, ***Transformations*** drew visitors into the University Hospital's McMullen Gallery. "People have just come in and meditated on the imagery," says artist Adrienne Arlen Duffy.

With the gallery located near the hospital's main entrance, traffic during the week-long installation process was substantial, and Duffy and fellow artists Ryan Dorward and Agnieszka Matejko allowed visitors to watch as they worked. By the time the show opened, they had seen a variety of satisfying responses, including a youngster who played the tongue drums one day and then returned the next with an elderly woman who smiled with pleasure when she took her turn.

"What we loved about that was that it was accessible to kids and adults who had never had access to art," says Matejko. "The whole show is about transformation and what could we create positively in a hospital situation."

The exhibition was conceived some two years ago by Duffy (a composer and musician), and Matejko (an artist and art instructor, as well as *Vue Weekly*'s regular visual arts reporter), after they had collaborated on a group show in the same gallery. For the original show, they contributed three wooden boxes—about the size of jewelry boxes—two of which displayed video images when the lid was lifted, and one which played music. "We started by transforming the space inside a box," explains Matejko, who also constructed the boxes.

PREVUE VISUAL ARTS

To create *Transformations*, they enlisted Dorward, a sound designer and music producer, to expand the scope of their original work. "We made this show specifically for this gallery, knowing that it's a hospital," Duffy says. They used the box motif as the starting point of the exhibition, and *Transformations* places four new pieces in a row near the entrance to the gallery space—as if to mark the beginning of a journey. The boxes invite visitors to lift the lids, which play music written and performed by Duffy (occasionally combined with other elements, such as a robin's song). The boxes are lines with stills or video images created by Matejko from local subjects, such as waterfalls or clouds.

As visitors continue into the room, they encounter a pair of tables each with textured surfaces about the size of a vinyl LP. Each surface is a relief of pebbles or leaves cast in black, plaster-like material. When touched, they trigger more of Duffy's music. (Dorward, who provided most of the technical expertise for the exhibition, explains that the tables use circuitry that incorporates a moisture-detecting sensor, which is what starts the music.) "The most amazing things to me are the touch tables," Dorward says. "We wanted it to be magical, not technical. People don't need to know what's going on—they just need to experience it."

THAT SAID, visitors might be interested to know that while the three oak and paduka wood tongue drums that sit in the centre of the room were hand-built by Matejko, the passageway that runs along two walls in the gallery between rows of panels suspended from the ceiling contains 15 concealed motion sensors. "As people walk [between the panels], they set off different sounds, so that they write their own music," Dorward says. "No two tours are the same. Every time, based on the way you move through it, determines the compositions."



Artists Adrienne Arlen Duffy, Ryan Dorward and Agnieszka Matejko

But despite the presence of all this technology, the exhibition feels very much in touch with the natural world. Matejko points out that all the images in the show are "home grown"—in fact, she photographed the images herself: a waterfall near Jasper, a bonfire on a farm outside Edmonton, desert dunes in southern Saskatchewan.

According to their artists' statement, *Transformations* was intended to be an environment that "takes people's minds away from the current difficulties and takes them back to moments of wonder—when the sound of a waterfall melted away our stress, or the song of a bird gave us hope." Judging from early responses to their work, the trio has achieved their goal. And the timing of the *Transformations* exhibition couldn't be better; it's hard to imagine a better place in which to recharge your spirits during the Christmas season and through the darkest days of winter. ◆

TRANSFORMATIONS
By Ryan Dorward, Adrienne Arlen Duffy and Agnieszka Matejko • McMullen Gallery • To Feb 6

free will astrology

BY ROB BREZSNY

ARIES Mar 21 - Apr 19

According to my reading of the astrological omens, you need to feel high levels of both reverence and exuberance in the coming week. You'll thrive whenever you can experience awe and rowdy happiness in the same setting. Here's one possible way to achieve that: dance in a church, synagogue, mosque, oak grove, mountaintop or meditation sanctuary. Take a boom box or Walkman with you and move your beautiful body with sacred, uproarious grace.

TAURUS Apr 20 - May 20

I almost always discourage you from feeding your anxieties. The worrisome spectres that sometimes eat away at your imagination only rarely bear much resemblance to what's actually happening. But I'm going to make a departure from my usual practice this week. During the brief transition period ahead, your fears have the potential to make you stronger and wiser. You will find power in marshaling measured responses to any influence that seems to oppose you. Here's the paradox: you're not in any real danger, but it will be useful for you to act as if you are.

GEMINI May 21 - June 20

Your horoscope this week is brought to you by Wendell Berry's poem "Manifesto: The Mad Farmer Liberation Front," which appeared in his book *The Country of Marriage*. Thanks to Mr. Berry for his generous grant of soul power. It's the perfect gift for you during your unbirthday season, when you have a mandate to go against the grain and against the flow. Here's an excerpt from Berry's poem. "Friends, every day do something that won't compute. Love someone who does not deserve it. Denounce the government and embrace the flag. Give your approval to all you cannot understand. Ask the questions that have no answers. Put your faith in the two inches of humus that will build under the trees every thousand years. Laugh. Be joyful though you have considered all the facts. Practice resurrection."

CANCER June 21 - July 22

One of my favorite prophets, John Hogue, thinks you Crabs can get lost in your dreamy visions at the expense of your commitment to the real world. Your karmic lesson, he says, is to "transcend your attachments to sweet but isolating illusions." I believe the coming months will offer you an excellent chance to accomplish this. If you're open to the truth, the real world will actually be more fun and interesting than your fantasy world. And the week ahead will provide you with a vivid opportunity to start the transition.

LEO July 23 - Aug 22

Playing off the concept of déjà vu, comedian George Carlin has proposed a variation: *vuja de*, or "the uncanny feeling that none of this has ever happened before." Write that term on the back of your hand, Leo. Imprint it on your mind's eye. *Vuja de* will be your operative theme for the coming week. You'll be inundated by a flood of fresh, hot novelty. You'll see events you've never seen and feel emotions that maybe no one in the history of the planet has ever felt. If you're ever tempted to repeat yourself or get bogged down in familiarity, stop what you're doing immediately. Take full advantage of this unprecedented chance to cultivate beginner's mind.

VIRGO Aug 23 - Sept 22

I turn your attention to Cory Doctorow's review of Neal Stephenson's three-volume "Baroque Cycle." Writing for Boingboing.net, Doctorow says Stephenson's books are like good curry. "They're mild and interesting when you first taste them, but after you've swallowed, they grow on you, spreading a warm fire throughout your digestive system, making beads of sweat appear on your forehead." This happens to be an excellent description of the experiences you'll be invited to enjoy in the coming week, Virgo. They'll go down easy and ultimately make you hot with inspiration.

LIBRA Sept 23 - Oct 22

In a past incarnation, it's possible that you were imprisoned or burned at the stake for expressing your beliefs. That might help explain why you're sometimes reluctant to speak your mind with total candor in this life. But you can't afford to let that ancient inhibition rule you now, Libra. Somehow you've got to find the courage to express your core truths with sustained, unflinching clarity. To do so won't lead to a punishment nearly as severe as what you suffered in that previous lifetime, but there may still be a bit of hell to pay. The tradeoff, which will strengthen your soul in ways you can't imagine, will be well worth it

SCORPIO Oct 23 - Nov 21

The entrance to my local post office is an odd set of double doors. One of the doors is of normal width, but the other is bizarrely narrow, like something out of *Alice in Wonderland*. The only way I can use it is to turn sideways and squeeze through it. I believe this is an apt symbol for the metaphorical door you will have to negotiate in the coming week, Scorpio. As you approach it, you may feel bothered by its illogical and inconvenient construction. You may even be inclined to take it personally, as if it were an affront to your dignity. Avoid those reactions. Just turn sideways and squeeze through as best as you can, suppressing the urge to bitch and complain. That will prepare you perfectly for the weird but good luck that awaits you on the other side.

SAGITTARIUS Nov 22 - Dec 21

Let's say, hypothetically, that you came into possession of an instrument that might allow you to wield supernatural power: a magic wand, for example, or Aladdin's lamp, or ruby slippers like the kind Dorothy had in *The Wizard of Oz*. But let's also hypothesize that the instrument had a quality that made it problematic for you to use: maybe the wand was six feet long, weighed 200 pounds and was hard to pick up, let alone wave around. Or perhaps the ruby slippers were much too small to fit on your feet. What then? I suspect that the vignette I just outlined is an apt metaphor for the dilemma you will soon face. There *is* a solution that will allow you to tap into the mojo of the magic instrument, but you'll be have to be dogged and ingenious to discover it.

CAPRICORN Dec 22 - Jan 19

Ernest Hemingway didn't find it easy to let go of his novel *A Farewell to Arms*: he revised the last page 39 times. Like Hemingway, Capricorn, you have been displaying a bit of obsessive-compulsive behaviour as you put the finishing touches on your long-term projects. But according to my understanding of the astrological omens, you shouldn't allow closing time to last beyond December 18. Please try to wrap everything up by then. If there are still a few messy details that are driving you half-crazy on December 19, forget about them as best as you can

AQUARIUS Jan 20 - Feb 18

It's always a smart idea to be kind, but especially so right now. Your benevolent acts are desperately needed by the people whose lives you touch. Being generous is also important for the sake of your own selfish needs; you won't meet your appointed date with destiny unless you're unrestrained in doling out blessings. By the way, kindness is much more than doing nice, polite deeds. It's also about stirring up surprising acts of beauty, imaginative eruptions of love, catalytic breakthroughs of justice and artful expressions of liberation.

PISCES Feb 19 - Mar 20

I am pleased to inform you that you have been granted a special dispensation in the coming week: a temporary exemption from cosmic compulsion. During this grace period, fate will have a dramatically reduced power to whip you around like a rag doll in a gale. You will be virtually immune to the ravages of peer pressure, guilt trips and the nagging little voices in your head. While it is of course impossible to completely escape the tyranny of the clock, you *will* experience a release from the most ignominious debilitations of that tyranny. In fact, you may have more free will than you've ever had before. In the days ahead, playtime is never over. ◆

Scrooge's little helper

Geoffrey Brumlik is the man who makes sure *A Christmas Carol* stays on-key

BY PAUL MATWYCHUK

There's a banal observation: the Citadel's annual production of ***A Christmas Carol*** is a very big and complicated show. With a cast of 36 people (16 of them children), several closets' worth of Victorian costumes, elaborate sets that fluidly take audiences from the crowded London streets to Scrooge's cold, lonely bedroom, back in time to his childhood and forward in time to his grave, and a clutch of imaginative special effects including a talking doorknocker and a levitating Jacob Marley, the logistics of the show are more daunting than the silent, 15-foot-tall Ghost of Christmas Yet to Come that Tom Wood's Scrooge encounters at the end of the play. And yet, somehow, the pieces of the show—which even in its fifth season continues to be one of the Citadel's most reliable ticket-sellers—are always properly assembled by opening night. These days, *A Christmas Carol* is such a well-oiled machine that it takes only a couple of weeks of rehearsal to put it on its feet.

But Geoffrey Brumlik, the show's assistant director, would strongly object to the phrase "well-oiled machine," which makes the whole enterprise sound heartless and cynically slapped-together. "We meet on the first day of the rehearsal hall," he says, "and it's incredible. There's not just the actors there, but the prop people, the crew—it's this huge mob

PREVUE THEATRE

of people. And [director Bob Baker] gets up and talks a lot about connecting to the spirit of Christmas within yourself—that spirit of generosity, of giving, the value of caring. And I think it immediately galvanizes everyone to the idea that it is important to tell this story—that it has a really moving message and we're telling it because we believe in it."

As assistant director, Brumlik's list of responsibilities is a long one. Think of him as Cratchit to Baker's Scrooge—no, wait, don't do that; my God, that sounds awful. No, no, no, better you should think of him as Scrooge to Baker's Fezziwig: the guy who races around before the big Christmas party making sure all the details are completely taken care of. And with three rehearsals often going on simultaneously in three different rooms, that's a lot of racing around. He also does a lot of individual coaching with the actors, especially John Wright (who's understudying Tom Wood) and the members of the young company, "making it not just a learning experience," he says, "but a positive experience as well. In some of these kinds of shows, it's easy to feel like the young actors are just slotted into the choreography—you go here, you go there—but it's very important to us to make them feel like they're truly part of the company."

ABOVE ALL, THOUGH, Brumlik sees himself as the liaison between the show's more spectacular elements and its emotional heart. "The challenge of the show is to balance its two extremes," he says. "On the one hand, you have Leslie Frankish's sets and costumes and Bob's very fluid staging, where people see it and are kind of floored by the size of it and all the technical aspects of it. But on the other hand, you have a story that only works if it is incredibly human and incredibly true. And so the challenge—especially when



you're remounting it every year—is not to be glib about this story that we all know. All that spectacle means nothing without the human element. There are no shortcuts.

"But what's really exciting about doing the show," he continues, "is that a kind of natural mentorship happens, especially among the young company. Some of them have been in the show all five years—there are four Tiny Tims in this cast. The older kids sort of take the younger ones under their wing, and there's also a mentorship with the adult actors as well. I really do believe that that's one of the things people pick up on almost subconsciously when they watch the play: it's a play about the importance of family and community where an actual family and community exists behind the scenes."

Brumlik doesn't know what the future holds as far as future productions of *A Christmas Carol* are concerned—if a sixth production takes place next year, that would double the three-year run Baker initially committed to when he first announced the show—but he wouldn't hesitate to sign up again. "Working on this show is one of the most rejuvenating things I do every year," he says. "I wouldn't miss it for anything." ◊

A CHRISTMAS CAROL
Directed by Bob Baker • Written by Tom Wood • Starring Tom Wood • Maclab Theatre, The Citadel • To Dec 24 • 425-2180

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vueweekly.com. Deadline is Friday at 3pm

DANCE

DANCE MOVES City Hall, Sir Winston Churchill Sq (445-8834) • Class and performance of jazz, funk, hiphop, line dance, latin and swing dance • Dec. 20 (7-9:30pm) • Free with food item for the Food Bank

THE NUTCRACKER, A BALLET FANTASY Citadel Theatre, Shoctor Stage (425-1820) • Ukrainian Shumka Dancers presented by Edmonton's Sulyma Productions featuring the Kyiv Ballet National Opera of Ukraine • Until Dec. 19 • Citadel Theatre box office 425-1820

RODA DE CAPOEIRA The Capoeira Academy, 10540-Jasper Ave (709-3500) • Every Sat (3-4pm) • Free performance of a Brazilian fusion of martial arts, dance, and music, invented by African slaves

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • *A HOLIDAY CELEBRATION OF CRAFT:* [illegible] 24

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • *WOMEN IN ARTS:* Watercolours by Doris Darbasie and Karen Blanchet, mixed media [illegible] by Linda Yarmough, jewellery by Gisele Wood, [illegible] by Louise Piquette, until Dec 10 • [illegible] IN COLOUR Featuring artworks by Jerry [illegible] Lucie Fiset, Claude Garneau and Françoise Fiset; Dec. 10-22; opening reception: Dec. 10 (7-8:30pm), artists in attendance • Group show [illegible] by Francophone Alberta artists; 22 Dec. 11

CHACHKAS 8118-100 St (432-9444) • Paintings by Paul Roche • Until Dec. 31

COLLECTIV CONTEMPORARY ART AND DESIGN SHOP 6507-112 Ave (491-0002) • Open: Wed-Fri 12-8, Sat 10-6, Sun 12-4 • Artworks by Brad Burns, Robert Buttery, Janice Hoekstra, and more • Through [illegible]ber

COMMERCE PLACE Main Fl, 10150 Jasper Ave (436-3598) • Open Wed-Fri noon-6pm; Sat 11am-4pm • *DAILY PRACTICE:* Pen and ink figurative drawings and charcoal portraits by Richard Tosczak • Until Dec. 18

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • *CHRISTMAS SHOW* • Until Dec. 18

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq [illegible] • Open Tue-Wed and Fri 10:30am-5pm, Thu [illegible]pm, Sat-Sun 11am-5pm Closed Mon • [illegible] ART FAIR Artworks that explore Canada as a [illegible] society, until May 23 • *BETWEEN BORDERS* Until June 19 • *IMAGES OF EDMONTON:* Until Feb. 20 • *DRAW: Drawing by Edmonton artists;* Dec. 11-Feb. 6 • *COLLECTION HIGHLIGHTS:* Dec. 11-May 15 • *PROTEAN PICASSO:* Drawings and prints from the National Gallery of Canada; until Jan. 16 • **Art 101 Lectures:** *Picasso's Reputation* presented by Dr. Steven Harris; Thu, Dec. 9 (7pm) • **Printmaking Resource Centre:** *Printworld Recording Contemporary Life in Print.* Demonstrations by local artists who work in print • Sat, Dec. 11 (1-4pm) • **Art for Lunch:** *Hands of History;* Thu, Dec. 16 • **Kitchen Gallery:** *IMAGINING HOME:* Marc Siegner; Dec. 11-Feb. 6 • **Children's Gallery:** *SPELLBOUND:* until Jan. 2005 • $8 (adult)/$6 (student/senior)/$4 (child 6-12)/free (member/child 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • *2004 RETROSPECTIVE YEAR END SHOW:* Featuring artworks by various artists • Until Dec. 24

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • *EDMONTON INSPIRES:* A diverse selection of art, artifacts and specimens from the U of A Museums and a series of stones about the museum objects and their connection with Edmonton • Until Dec. 18

FORT DOOR 10308-81 Ave (432-7535) • Open: Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm, Sun 12-5pm • Eskimo soapstone carvings of otters by D. Inukpuk Indian and Eskimo silver and gold jewellery by J. Sawyer. Porcupine quill baskets by Ojibwa artists • Through December

FRINGE GALLERY Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • Staff show• Until Dec 31

FRONT GALLERY 12312 Jasper Ave (488-2952) • *SHERRY AND SHORTBREAD: A NIGHT BEFORE CHRISTMAS* Group exhibition, and an evening of art and appreciation for gallery patrons • Thu, Dec. 16 (5-8pm), gallery artists in attendance

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *TALES OF A LUCKY RABBIT:* Artworks by Holly Newman; until Dec. 18 • *DAY OF THE FOOL:* Artworks by Jenika Sobolewska; Until Dec. 18

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • *CHRISTMAS SHOW:* Group show featuring artworks by various artists; until Jan. 27

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm, Sat 9am-5pm • *CHRISTMAS ART FAIR.* Prints, pottery, bronze sculptures, painting on agate and tree hangings • Until Dec. 31

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • *EDMONTON CENTENNIAL POSTERS 1904-2004:* Posters by Con Boland. Artworks by Wendy Risdale, Al Roberge, Don Sharpe, Dave Ripley, Jim Brager, Jack Ellis, pottery by Blackmore Studios and Noburo Kubo • Until Dec. 31

LANDO GALLERY 11130-105 Ave (990-1161) • *INTRODUCTIONS:* New photogravures by Steven Dixon, mixed media works by Teresa Healy, and metal and furniture by Jason Muirhead; until Dec. 11 • Art auction, Dec. 11-14 (previews); Dec. 14 (7pm audition) • *FESTIVE SEASON:* Artworks by gallery artists; Dec. 17-Jan 8

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • *TRANSFORMATIONS: WAVES OF FIRE, CLOUDS OF SNOW:* Audio and visual art by Agnieszka Matejko, Adrienne Arlen Duffy, and Ryan Dorward

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open Mon-Sat 10am-4pm, Sun 10am-6:30pm • *THE FESTIVE FOREST* Winter installation of paintings by Jordanka Yaretz; until Jan. 3 • **Dining Room:** Photographs by Mishah Nicoli, until Dec 16

MUTTART CONSERVATORY 9526-96A St (496-2925) • *CHRISTMAS 1904:* Victorian Christmas with seasonal plants; until Jan. 5 • Christmas Sundays: Dec. 12, 19 (1-4pm)

PICTURE THIS GALLERY 959 Ordze Rd, Gateway to Sherwood Park, Wye Rd (467-3038) • Featuring metal sculpture by Rogelio Menz, florals by Pam Vilcsak, landscapes by Roger Arndt, seascapes by John Einerssen and Brent Heighton, soapstone carvings by Vance Theoret • Through December

PROFILES PUBLIC ART GALLERY 19 Perron Street, St Albert (460-4310) • Open Tue-Sat 10-5pm, Thu 10am-8pm • *PRESENCE:* Artworks by St. Albert Place Visual Arts Council (SAPVAC); until Dec. 31 • **ArtVentures:** Paper beads; Dec. 18 (1-4pm); $2 (child 6-12yrs)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • *A CENTURY PAST. REFINED LIVING IN THE NEW ALBERTA.* Until Sept 30, 2005 • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:* Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • *FACES OF SALT:* Until May 14, 2005 • *WILD LIGHT PHOTOGRAPHY* Colour photographs of Alberta landscapes by Dale Hudjik; until Jan. 9 • *EDMONTON GRADS.* Until May 1 • *TEDDIES AND TOYS:* until Feb. 27 • **The Natural History Gallery:** • *BUG ROOM:* Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY.* Mounted birds. Permanent exhibit • *TREASURES OF THE EARTH:* Geology collection. Permanent exhibit • *WILD ALBERTA GALLERY:* Permanent exhibit • *Wild Alberta* every weekend. Presentations start at 1pm and 2pm • Admission is half price Sat and Sun (9-11am) • **Terrace:** *BIG THINGS 3.* Large-scale sculpture; until Sept. 13, 2005 • *NORTH EDMONTON SCULPTURE WORKSHOP:* Ryan McCourt, Mark Bellows, Andrew French, Peter Hide, Ken Macklin and Royden Mills increase awareness and appreciation of local contemporary sculpture; until Mar. 29

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm, Sat 12-5pm • Watercolours by Frances Ally Arscott, Jeanne Findlay, Sarah Bateman, paintings by Audrey Mannmuller, George Schwandt, Bruce Thompson, Steve Mills, Elaine Tweedy, Angela Grootemaat, sculptural metal tables/stands by Rogelio Menz, blown glass by Darren Peterson, Cheryl Takacs, Susan Gottselig and Mark Gibeau • **Hotel Macdonald.** Acrylics by Steve Mills • **Westin Hotel** (Pradera Room): Historical silkscreens by George Weber

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • *CHRISTMAS TREASURES.* New artworks by gallery artists Sean Caulfield, Douglas Haynes, Brenda Malkinson, Robert Sinclair, and ariene Wasylynchuk and others • Until Dec. 24

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat (12-5pm) • *THE SHAPE OF SPACE/PRINT LAB* Printworks by Barbara Robertson, and Julie Voyce; until Dec. 23

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl, 11631-105 Ave (452-8906) • *GREAT BEAR CHRISTMAS SALON - ART IN YOUR STOCKING:* Through December

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *FIBRES AND THREADS:* Featuring fibre works by members of the Hand Weavers, Spinners and Dyers of Alberta • Until Dec. 18

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open: Tue-Sat 10am-5:30pm • *CHRISTMAS GROUP SHOW:* Featuring a selection of artworks by gallery artists • Until Dec. 30

WINDJAMMER JAVA ROASTERS 122, 150 Chippewa Rd Sherwood Park (417-5282) • Open: Mon-Wed 10am-5pm, Thu 10am-6pm; Sat 10am-4pm • *SPLIT SECOND:* Designs by Chloe Findlay • Through December

WORKS GALLERY Commerce Place, 10150 Jasper Ave (426-2122) • Open Mon-Fri noon-5pm, or by appointment • *HAVE A HEART:* Artworks by various artists • Until Dec. 19

LITERARY

NAKED CYBER CAFÉ 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Eclectic Electric Orchestra • Every Thu (8pm)

O'MAILLE'S PUB Mission Hill Plaza, 398 St. Albert Road, St Albert • Yule Be Welcomed To Read Poetry open stage • Dec. 19 (6-9pm)

TIMMS CENTRE U of A Campus (492-4512) • Book launch of *Encyclopedia of the Arctic* with editor Mark Nuttall • Dec. 14 (5:30-7:30 pm (program @ 6 pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Mike Jenkins, Dec. 9-11 • Lamont Ferguson, Dec. 16-18 • Rob Pue; Dec. 30-31, Jan. 1

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Alternative comedy featuring hypnotists, magic, music; every Tue (8pm); $10 • Improv Night: Featuring Wes Borg; every Wed (8pm); $10 • Comedy for a cause; every Thu (8pm); $12 • Headliner series; every Fri/Sat/Sun (Fri-Sun 8pm, Sat 10:30pm); $21 • Silly Sundays: Every Sunday (noon-1:45pm), interactive family comedy show; $5 (child 12 and under)/$7 (adult)/$20 (family: 2 adults, 3 children) • Family entertainment brunch featuring magicians, jugglers, clowns; every Sun (day) • Industry night: Every Sun • Al Lubel (headliner); Dec. 9-12 • Brian Green, Dec. 16-19 • New Year's Eve Extravaganza featuring Rick Bronson; Dec. 31

YUK YUK'S Londonderry Mall (481-9857) • Mike MacDonald; Dec. 9-11 • Andrew Grose; Dec. 14-16

THEATRE

THE BRIDGE PCL Stage, Trans Alta Arts Barns, 10330 84 Ave (420-1757) • A collectively created theatre piece and visual art exhibit by high-risk and street youth from Edmonton's Human Youth Society presented by Azimuth Theatre • Dec. 9-19, Thu-Sat (8pm); Sun (2pm) • $18 (adult)/$12 (student/senior) • Tickets available at TIX on the Square

A CHRISTMAS CAROL Citadel Theatre, Maclab Theatre 9828-101A Ave (425-1820) • Actor/playwright Tom Wood returns as Ebenezer Scrooge for the fifth consecutive year in the Citadel's spectacular stage version of Charles Dicken's classic seasonal tale of spiritual redemption • Dec. 4-24 • Tickets available at Citadel box office

DRAGNET SQUAD Jubilations Dinner Theatre, WEM (484-2424) • Until Jan. 23

THE KING AND I Festival Place, Sherwood Park (449-3378 451-8000) • Richard Winnick directs Rodgers and Hammerstein's classic 1951 musical, set in mid-19th-century Thailand, about an Englishwoman whose strong-willed personality frequently clashes with the equally hard-headed King of Siam, who has hired her to give his children a modern, Western-style education • Dec. 18-23, 26-28 • $20 (adult)/$15 (child) • Tickets available at Festival Place box office, TicketMaster

MOVING PICTURES Timms Centre for the Arts, Main Stage, U of A Campus, 87 Ave, 112 St (492-2495) • Presented by Studio Theatre • Governor-General's Award-winning playwright Sharon Pollock joins a cast of University of Alberta B.F.A. students in this production of her stage biography of pioneering Canadian film actress Nell Shipman. Directed by Heather Inglis • Until Dec 11 • $8 $20/$5 (preview) • Tickets available at TIX on the Square 420-1757

OH SUSANNA! CHRISTMAS SPECIAL Varscona Theatre 10329-83 Ave. (433-3399) • A Yuletide edition of Edmonton's live, Euro-style chat show, featuring music, comedy, games and celebrity interviews all presided over by international glamour gal Susanna Patchouli and her special co-host, *Mad TV* star Ron Pederson • Sat, Dec. 18 (11pm) • Tickets available at the door

ONLY IN CANADA, EH? • Mayfield Dinner Theatre Mayfield Inn, 16615-109 Ave (483-4051) • Alfie Zappacosta stars in this high-energy tribute to Canadian singers, songwriters and comedians • Until Feb. 13 (Tue-Sun) • $47-$94

PRIDE AND PREJUDICE Theatre Lab, Grant MacEwan Centre for the Arts, 10045-156 St (497-4470) • A stage adaptation of Jane Austen's classic novel of love, marriage and social mores • Until Dec. 11 • Tickets available by phone at 497-4470

ROBIN HOOD: MEN WITH SWORDS Celebrations Dinner Theatre, Oasis Entertainment Hotel, 13103 Fort Rd (448-9339) • A comic spoof of the legend of Robin Hood, Maid Marian and the Merry Men of Sherwood Forest • Until Feb. 5 (Tue-Sat 6:15pm; Sun 5:15pm)

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vueweekly.com Deadline is Friday at 3pm

CLUBS/LECTURES

ACCOUNTING AND FINANCE FOR NON-PROFIT ORGANIZATIONS Stanley Milner Library, Edmonton Room (448-1941) • Dec. 16 (1-4:30pm) • Free • Pre-register

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St; every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

EDMONTON'S GOTHIC/DARK COMMUNITY Naked on Jasper, www.goth.meetup.com/20 • Third Fri of each month (7pm)

LEARN TO PUBLIC SPEAK Toastmasters, 4005-115 Ave (469-6183) • Every Thu (7:30-9:30pm)

LET'S TALK ANIMALS Valley Zoo, 134 St, Buena Vista Rd, 87 Ave • *In the Danger Zone;* lecture and demonstration; Dec. 19 • *Primarily Primates;* lecture and demonstration; Dec. 26

MEDITATION • **Garneau United Place,** 11148-84 Ave (412-1006) Drop-in meditation with with Gen Kelsang Phuntsog; every Thu (7-9pm); $10 (donation) • **Diamond Way Buddhist Centre,** 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **City Arts Centre,** 10943-84 Ave; *The Way of Life* meditation; Tue Dec. 21 (7pm) **Buddhist Meditation,** 10762 Whyte Ave (433-8463) Tibetan tradition meditation presented by the Karma Tashi Ling Society every Wed (7pm); beginners welcome

NASCENT Support group for late teens to early thirties, those who feel lost, alone and confused or those who have wisdom to share • e-mail i_didnt_know@hotmail com for info

N'ORATORS TOASTMASTERS 4005-115 Ave (469-6183) • Learn public speaking • Every Thu (7:30-9:30pm)

THERMOSYPHONING IN PASSIVE SOLAR DESIGNS 5-142, main Fl, 105th St Bldg, Grant MacEwan Downtown Campus, 104 Ave, www.ecn.ab.ca/sesci • Presentation by Andy Smith, coordinated by the Solar Energy Society of Canada • Tue, Dec. 14 (7pm)

UPWARD BOUND TOASTMASTERS Baker Centre, 10th Fl, 10025-106 St (477-2613) • Every Wed (7pm): Weekly meeting about public speaking, and how to improve your communication and leadership skills

VEGETARIANS OF ALBERTA Riverdale Community Hall, 9231-100 Ave (988-2713/466-1448) • Potluck • Sun, Dec. 12 (5:30-7pm) • $2 (member)/$3 (non-member)

WASKAHEGAN TRAIL ASSOCIATION Capilano Mall, MacDonalds, 55 St, 101 Ave (478-5622) • Free guided hike/ski, approx. 12 km at Blackfoot • Dec. 19 (10am)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre grace@ualberta.ca) for info

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows Members only

BUDDYS NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30), DJ Alvaro, Ashley Love • Tue: DJ Arrowchaser, malebox night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet underwear contest 12.30 w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, Pool Tournament • Sexy Sundays with Sean and DJ Mikee, all request dance party

DIGNITY EDMONTON (482-6845) • Support community for lesbigay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steambath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

FREE-TO-BE-VOLLEYBALL Oliver School Gym, SE Entrance, 10227-118 St (444-5673) • Mixed recreational volleyball league catering to the GLBT • Wed (7:30-9 30pm) (Sept.-May) • $3 (drop-in)/$20 (term)/$40 (year)

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca) or Marjone (mwonham@ualberta ca) for schedule

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/livepos (488-5768) • Edmonton Persons Living with HIV Society Peer-facilitated support groups, peer counselling • Daily drop-in

LUTHERANS CONCERNED www.lcna org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN TALKING WITH PRIDE (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIDE CENTRE (488-3234) • (GLBTQ) Drop-in solution focused counselling provided by a chartered psychologist and two registered social workers • Free • Check website for scheduled counselling times www.pridecentreofedmonton.org

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs:** Euro Blitz: New European music with DJ Outtawak **Downstairs**: DJ Jazzy • Sat: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy **Downstairs:** New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu $1 (member)/$4 (non-member); Fri-Sat $4 (member)/$6 (non-member); Sun $2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steambaths

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Ken (7-12pm)

YOUTH UNDERSTANDING YOUTH 45, 9912-106 St • www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and youth under the age of 25

SPECIAL EVENTS

BUTTERDOME CRAFT SALE U of A Campus, 87 Ave, 114 St • Dec. 9-12, Thu-Fri (noon-10pm), Sat (10am-6pm), Sun (10am-5pm) • $5 (adult)/$4 (youth)/$4 (senior)/free (child under 12); re-admission free

CANDLELIGHT CHRISTMAS WITH THE McDADES John Walter Museum, Kinsmen Sports Centre (496-2925) • Concert, hot apple cider and candlelight • Dec. 19-23, 26-28 (7:30pm) • $19 (adult)/$10 (14 and under)

CELEBRATE THE SEASON Legislature (427-7362) • Daily performances by schools, choirs, and groups • Until Dec. 23

A CHRISTMAS CAROL Robertson Wesley United Church, 10209-123 St • Annual reading presented by CBC featuring Andy Sheppard with host Ron Wilson, Portia Clark, Don Hill, Lydia Neufeld and Mark Connolly • Dec. 10 (8pm) • $12 (adult)/$10 (student/senior) • Proceeds to the Edmonton Food Bank • Tickets available in advance at TIX on the Square

A CHRISTMAS PAST Rutherford House • Experience an early 1900 Christmas • Dec. 12, 19 (12pm and 4pm) • $10 (family)/$4 (adult)/$3 (senior/youth 7-17)/child 6 and under free

CHRISTMAS REFLECTIONS Fort Edmonton Park, Fox Dr, Whitemud Dr (496-2925) • Carols, crafts, Victorian shop, a theatre performance of *The Gift of the Magi* and much more • Dec. 9-11, 16-18, 20-23 (6-10pm); Dec. 12, 19 (4-8pm) • $15 (13+)/$10 (child up to 12 yrs)

HAND KNIT ALPACA SWEATERS SALE AND OPEN HOUSE Windsor Park Community Hall, 11840-87 Ave (436-5732/433-3206) • Presented by the Minkha Women's Knitting Cooperative of Bolivia • Sat, Dec. 11 (10am-4pm) • Proceeds to the Minkha Women of Bolivia

INFUSION Flavours Modern Bistro, 10354-82 Ave (988-0532) • Silent auction, dining and dance performances presented by Dammitdance and Azimuth Theatre. Fundraiser for *Expanse New Works Festival* • Sun, Dec. 12 (7pm door, 8pm bidding/performances) • $35

JACK FROST MUNCH AND CRUNCH POPCORN John Janzen Nature Centre, Fox Dr, Whitemud Dr • Short nature films and outdoor excursion and craft • Dec. 29-31 (1-4pm) • $1.25 (2-12 yrs)/$1.50 (13-17 yrs/senior)/$1.75 (adult)/$4.75 (family)

NUTCRACKER ON ICE Rexall Place (451-8000) • Presented by the St. Petersburg State Ballet on Ice choreographed by Konstantin Rassadin • Sun, Dec. 19 (7:30pm) • $55/$45/$40 • Tickets available at TicketMaster 451-8000

RUBBERHEAD CHRISTMAS Jekyll and Hyde Pub, 10610-100 Ave (488-2772) • Chnstmas cabaret presented by SWAK • Dec. 9-18 • no minors • $12.50 (adv)/$15 (door)

THE SPIRIT OF CHRISTMAS Horizon Stage, 1001 Calahoo Rd, Spruce Grove (962-8995) • Sat, Dec. 11 (7:30pm) • $10 (all ages) • Tickets available at the Horizon Stage box office, TicketMaster 451-8000

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

BANKER'S 16753-100 St • Wed (9pm-1am): with Off Key Entertainment

THE BLIND PIG PUB AND GRILL 32 St. Anne St, St. Albert (418-6332) • Karaoke every Thu

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu (9pm): Music Trivia with Escapade Entertainment • Every Fri/Sat (9:30pm): with Escapade Entertainment

BILLY BUDD'S 9839-63 Ave (438-1148) • Karaoke Idol contest • Every Sat (8:30pm)

BLUE QUILL 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

BORDERLINE PUB 3226-82 St (462-1888) • Every Thu-Sat (9:30pm)

CASTLE ROCK PUB 570 St. Albert Rd, St. Albert (458-8766) • Karaoke Wednesdays

CHIMMY'S PUB AND GRILL 8318-144 Ave (478-1770) • Every Thu/Fri hosted by Wild Kenny

CLAREVIEW PUB Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

CLIFF CLAYVIN'S 9710-105 St (424-1614) • Every Fri/Sat (10pm)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm): with Dee Dee

DRUID 11606 Jasper Ave (454-9928) • Every Wed

EARL'S 13330-50 St • Sun (9pm-midnight): with Off Key Entertainment

FRANCO'S 14059 Victoria Trail (467-4636) • Every Thu-Sat (9pm) with Woody

GAS PUMP 10166-114 St (488-4841) • Every Tue

LE GLOBE KITCHEN AND BAR 14921 Stony Plain (489-1022) • Karaoke every Thu (9pm-1am), Sat (2am), Mon (9pm-1am)

THE GRINDER 10957-124 St (453-1709) • Every Sunday night (9-1pm) hosted by Eddie

H2O LOUNGE 10044-82 Ave (433-5794) • Every Tue Thu, Fri-Sun

HILLVIEW PUB 311 Woodvale Rd. W, Millwoods (462 0468) • Every Fri/Sat (9:30-1am)

INGLEWOOD PUB 12402-118 Ave (451-1390) • Every Fri-Sat (9:30pm)

J.D.'S POLAR PUB 6825-83 St (413-1883) • Karaoke every Thu and Fri

JIMMY RAY'S 15211-111 Ave (486-3390) • Every Sa (9pm)

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/Wed (9pm)

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9pm)

LEGENDS 6104-162 St (481-2786) • Every Wed (9p

MARK'S BACK PUB 13403 Fort Rd (406-5152) • Every Fri/Sat (9pm): with Shawn the Bomb

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon with Jammin' Jamie

NIKKI DIAMONDS 8130 Gateway Blvd, Bsmt (439 8006) • Every Thu-Sun (9pm-2am): Karaoke with Howard from Audio Stars

ORLANDO'S I 15163-121 St (457-1195) • Thu (9pm 2am): with Off Key Entertainment

ORLANDO'S II 135 09-127 St (451-7799) • Every Wed/Thu (9pm)

OVERLAND RESTAURANT 12960 St. Albert Tr (454 0667) • Sat (9pm-1am): with Off Key Entertainment

RATT U of A Campus • Every Wed: with Stone Rock Productions and DJ Krieg

RATTLESNAKE SALOON (438-8878) • Karaoke Wednesdays

RICHARD'S PUB 12150-161 Ave (457-3117) • Every Thu (9pm-1am): Karaoke hosted by Jimmy Love

ROSARIO'S PUB 11715-108 Ave (447-4727) • Daily (9pm)

ROSEBOWL PIZZA 10111-117 st (482-5152) • Every Wed/Sat (9pm)

ROSIE'S 9621-167 Ave • Tue, Fri, Sat (9pm-1am): with Off Key Entertainment

ROSIE'S BAR AND GRILL DOWNTOWN 10604-101 St (423-3499) • Every Tue-Sat (9pm-1am): with Ruth

ROSIE'S BAR AND GRILL HIGHSTREET 10315-124 St (482-1600) • Daily (9:30pm)

ROSIE'S BAR AND GRILL OLD STRATHCONA 10475 80 Ave (439-7211) • Thu, Fri, Sat (9:30pm-1:30am)

SHERLOCK HOLMES 10341-82 Ave (433-9676) • Every Sun (9pm): with Scott

STRATHEARN PUB 9514-87 st (465-5478) • Every Wed/Fri (9pm)

TASTY WORLD LOUNGE 6819-172 St (443-8000) • Every Thu (9pm-1am), Sat (9-m-2am), Mon (9pm-1am) Wed-Thu, Sun (8pm-1am); Fri-Sat (9pm-2am)

TODAY'S 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am); every Tue (8pm-midnight)

WINSTONS PUB 9016-132 Ave (457-4883) • Every Wed, Fri, Sat (9:30-m-1am): with DJ Centaur SID

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Ken (7-12pm)

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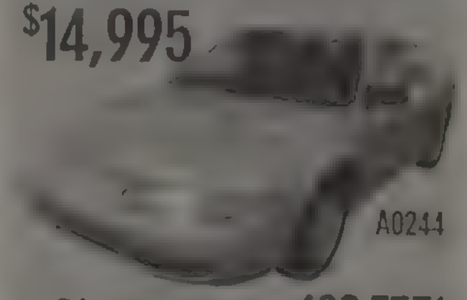
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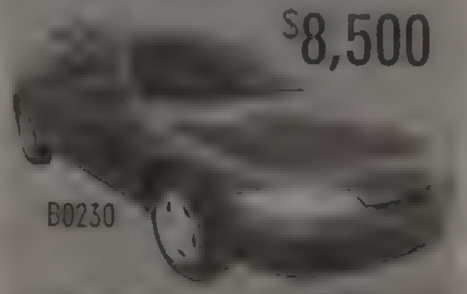
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Continued from previous page

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Calling for submissions for the Walterdale Theatre Associates Playwrights Workshop. Deadline: Dec. 15. For info or to submit, Ph Dale 433-6525 or actordale@shaw.ca.

Photographer w/studio seeks local arists/band/musicians for portfolio dev. Free for the rest of 2004 966-FILM www.davenoel.com

Dancers/Gymnasts meet 1/wk to work with choreographer on new movement involving Dance/Rhythmic Gymnastics. e-m: contactme123@care2.com

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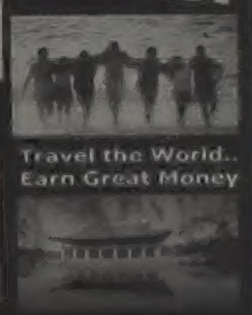
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alt sex column

BY ANDREA NEMERSON

What dreams may come

Dear Andrea:
Regarding your column about "sleep-sexers," my first serious lover was a sleep-sexer, but was never mean about it. He'd simply initiate sex and either stop or wake up at some point. While asleep he often asked (nicely) for things he wouldn't ask for while awake. If he didn't wake up, he wouldn't have any memory of it later. I've never met another sleep-sexer but I must say I have a soft spot in my heart for them. They do exist and they're not all bad.

Signed, An Awake Sexer

Dear Awake:
Of course they do, and of course they're not, and I too find your long-ago ex's behaviour oddly charming, especially the polite requests for special favours. How cute is that?

You have to understand that cops get called and disorders get named when they are a *problem*, and ordinary or harmlessly eccentric behaviours do not end up in court. No doubt there are plenty of people having polite and decorous sleep sex, just as there are people who wash their hands four times a day but not 40, or people who fantasize a lot but don't have hallucinations or hear voices. Your boyfriend was normal-unusual; the people in my column were either devastatingly dysfunctional or lying.

Love, Andrea

Beyond therapy

Dear Andrea:
Flagrantly irresponsible use of the terms "tantra" and "sex therapist" were two of my pet peeves before I became a sex worker, and now it's nearly unbearable. Needless to say, your column about the boyfriend who was "studying to be a tantric sex therapist" made me laugh and sigh with relief that someone is helping to set the record straight: tantra is not therapy, merely calling yourself a therapist doesn't make it so and most sex workers don't get into it because they are nymphos.

Love, Normal Sex Worker (NSW)

Dear NS:
Glad you enjoyed it. I should, in all fairness, disclose that the woman who was so jealous of her boyfriend's "sex therapy" clients that she was on the verge of cracking wrote me back and admitted that she only called him a therapist because she couldn't think of a better word. Just as I suspected, the boyfriend turned out to be an STG (Some Tantra Guy), not any sort of MFT wannabe after all.

It will come as no surprise to you that not only are real therapists annoyed by touchy-feely "healers" who throw around the T word, and not only are real, workaday sex workers annoyed by their fictional nympho counterparts, but actual tantra teachers are also irritated by sex workers who call themselves tantra teachers. It's like one big daisy chain, an Ouroboros of irritation and ill will. Now *that's* funny.

Love, Andrea

Jealousy rears its smutty head

Dear Andrea:
My girlfriend, during one of the "off" periods of our on-and-off relationship, made two erotic films. I'm having a terrible reaction to this.

She always felt threatened by pomography and forbade me to look at it, yet now she's gone and done it herself. I never pressured her to shave and yet she did it without hesitation for the porn-makers. Likewise with being with another woman. I told her it would turn me on, but she said she had no desire to, and now she's filmed girl-on-girl scenes for money. And all this from a girl who feels very strongly about only sharing intimate experiences with someone she truly loves. Well, I feel like she does for money what she wouldn't do for love. She insists that none of this felt intimate to her, so it shouldn't be an issue. On top of all that, I'm jealous because it's something that I wish I could do, but for obvious reasons, it's almost impossible for a man to just make a few pornos for fun.

I've asked if we could make a porn together, and she declined. She says it "just happened," whereas I'm looking to do it to make myself feel better about the relationship. Should I just feel depressed about this forever?

Love, Depressed

Dear Dep:
What am I supposed to say? "Yes"?

No one has ever successfully deployed "This shouldn't be an issue for you" in an argument—it cannot work. "I understand that this is an issue for you" may not be much better, but at least it doesn't dismiss your concerns while making you look like a loser for not wanting to date a porn star. I've got to say, though, that wanting to go all Dirk Diggler yourself in revenge is, if anything, more pathetic than her trying to change the way you feel by telling her you feel wronged. Even if you *could* get cast in a porn film I could hardly, in good conscience, support your decision because... well, because it's possibly the lamest thing I've ever heard in my life.

Forgive her or don't, see if she'll shoot a little private home video with you or don't, but quit letting her try to bully you into accepting her porn career. It's not in your nature. Bargaining with her about it makes you look like a schmuck.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

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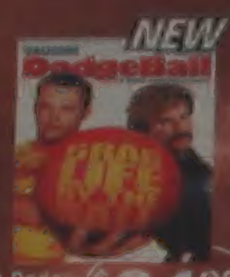
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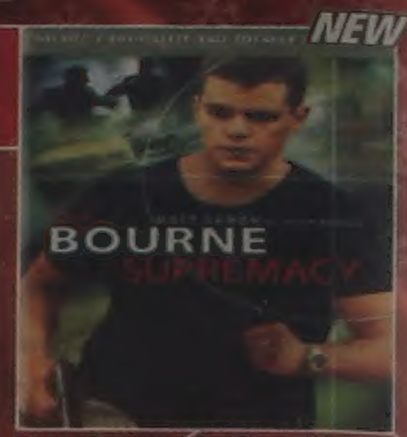
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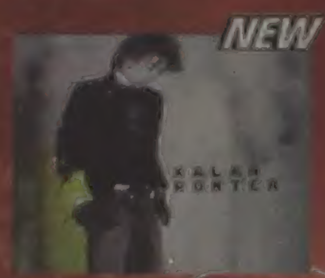
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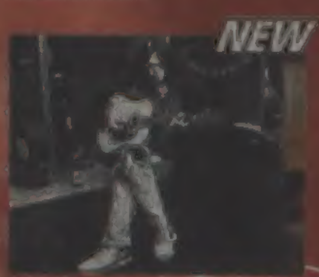
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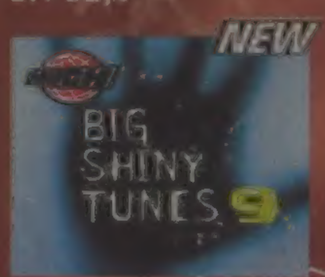
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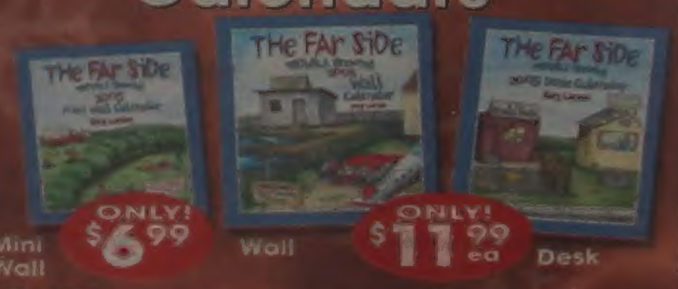
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